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6 dance MAGAZINE

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NEWS of Dance and Dancers

EARLY START FOR BALLET THEATRE

The **American Ballet Theatre** begins its '57-'58 season July 29 at the Lewisohn Stadium in NYC. On Aug. 1 they open a 2-week run at the Carter Barron Amphitheatre in Washington, DC, and on Aug. 26 they begin a 3-week engagement at the Greek Theatre in L.A. Their fall tour follows immediately, with the 1st segment taking them up the Pacific Coast and into Western Canada. They continue through the Midwest through Dec. 8. Jan. 20-Mar. 20 they go south to Fla., and work their way back to Chicago. There is a possibility of a B'way season right after Christmas.

ROYAL BALLET SEASON AT MET

"The Sleeping Beauty," on Sept. 8, opens the 4-week season of the **Royal Ballet** at the Metropolitan Opera. For their NYC engagement, which continues through Oct. 6, the British co. is bringing 6 productions not yet seen here: the newly revived "Petrouchka;" "Birthday Offering" and "La Peri" by **Frederick Ashton;** "Prince of the Pagodas" by **John Cranko;** and "Noctambules" and "Solitaire" by **Kenneth MacMillan.** Following the Met run, the co. tours the US and Canada until Jan.

BALLET RUSSE BULLETINS

The 2-week season of the **Ballet Russe de Monte Carlo** at the Met was successful —and turbulent. $150,445 was announced as the gross receipts. But there was front-page trouble on Apr. 30 when Dir. **Sergei I. Denham** ordered the curtain rung down before "Gaite Parisienne" had been finished. The original program had been changed, and continuing to the end would have meant an after-11:30 curtain, and overtime pay. Mr. Denham called the "alternate finale . . . artistically sound" and one that had been used many times. **Alexandra Danilova** was reported to be a highly insulted guest artist. The same situation occurred Apr. 8 in Montreal and brought forth an outraged statement from **Igor Youskevitch** and a threat to quit. He is under contract until Sept. and there is talk that he will not renew.

Alicia Alonso's BRMC contract expired at the end of the Met season and she has returned to Cuba. Her spokesmen say she does not plan to sign with any major co. Later this summer she goes to L.A. to star at the Greek Theatre in a production of "Coppelia" with **Andre Eglevsky** and **Niels Bjorn Larsen.** She has expressed an interest in doing guest appearances abroad and in touring in her own concerts. It would surprise very few if on these tours she were again teamed up with Mr. Youskevitch.

NEW LONDON ANNIVERSARY

The **Conn. College School of the Dance** and the **Amer. Dance Festival** at New London are celebrating their 10th anniversary this summer. The Festival, the week of Aug. 12, will include new works and a selection of the best productions premiered there during the past decade. **Doris Humphrey** is creating a new group dance for the **Jose Limon Co.** to a Paul Creston score, and Mr. Limon may do a dance version of Tennessee Williams' "The Glass Menagerie." Other performers will be **Alwin Nikolais' Henry St. Playhouse Dance Co.,** the **Mary Anthony Dance Theatre, Pauline Koner** (in "Cassandra") and **Ruth Currier's** group (in "The Antagonists"). For the 1st time in several years, the Festival will have orchestral accompaniment.

SHANTA RAO COMING IN SEPT.

Shanta Rao and Her Dancers and Musicians of India are being brought to America this fall under the sponsorship of B'way producer Roger L. Stevens, with the cooperation of the Int'l. Exchange Program of ANTA. The co. of 20 will open a 2-week NYC engagement on Sept. 30 and then do a US tour booked by Columbia Artists Mgt. The group is under the official patronage of the Republic of India and will have the assistance of the Asia Foundation and other donors. British impresario John Coast, producer of the "Dancers of Bali" program several years ago, is in India working with Miss Rao in the selection of a program. The celebrated dancer was spotlighted in a 10-page picture story in the June 1955 DANCE Magazine, when she was in the US for 2 recitals at the Museum of Modern Art.

SPANISH INVASION

The arrival of 2 Spanish dance attractions in NYC provided an unexpected end-of-season burst of activity. **Roberto Iglesias** and his new co. presented 1 perf. at Carnegie Hall on May 18 before returning to Europe for another tour. **Jose Greco & Co.** began a 3-week engagement at the Playhouse Theatre on May 21.

BALANCHINE "NUTCRACKER" ON TV

Although contracts were not signed at press time, it is probable that **George Balanchine's NYC Ballet** production of **"The** Nutcracker" will be an important winter feature of CBS-TV's new program series, "The Seven Lively Arts," which John Houseman is master-minding. Following the close of their Chicago engagement, the NYC Ballet began a long lay-off period and are not due to perform until their fall season at City Center.

MODERN DANCE IN BOSTON

Jose Limon & Co. appear June 20 and 21 in the Boston Arts Festival, presented each summer free of charge to enormous audiences in the Public Gardens. Group will perform Variations and Conclusion from "New Dance," "Ritmo Jondo" and "The Emperor Jones." On the same bill **Lavina Nielsen** and **Lucas Hoving** will be seen in their "Satyros." Festival will again have a Folk Dance evening, June 27, and a ballet may be added to the Stravinsky programs June 28 & 29.

Another modern group visiting the Boston area this month is the **Pearl Lang Co.** At the Brandeis U. Creative Arts Festival on June 3 they will dance "Falls the Shadow Between" and "Rites." The latter work is also being performed on NBC-TV's "Frontiers of Faith" program June 2 at 1:30 PM.

DESTINE ENCORE AT PRINCETON

Haitian dancer **Jean-Leon Destine** was an SRO hit when he appeared in April at the McCarter Theatre in Princeton, NJ. Isadora Bennett and Richard Pleasant, managing directors of the house, are bringing the co. back for 3 perfs. June 13, 14 & 15. The group of dancers, singers, drummers and a steel band will offer a "Pan-Caribbean" program of lore from six isles of the West Indies with such titles as Calypso, Meringue, Bamboula, "Mama & Papa," Beguine, Banda, Djuba and Cha-Cha-Cha.

AROUND NEW YORK

William Skipper's 3 films of **Ruth St. Denis** dances were premiered May 11 at Adelphi Coll. **Ted Shawn** spoke at the event, and honor guests were Blanche Yurka and **Louis Horst . . . Pearl Primus & Co.** were due to premiere a new Calypso production May 24-31 at the Apollo Theatre in NYC. Forthcoming tour by the group includes an engagement June 13-19 at the Barron Amphitheatre, Washing-

(over)

(continued from page 3)

ton, DC, in which they share the bill with **Jose Greco & Co.** . . . Choreographer **Fred Berk** will use 75 dancers in "Night Under the Stars" June 19 at Ebbets Field in B'klyn . . . **Soler & Lorca,** Flamenco team formerly with Jose Greco, have been playing at the Elegante, following engagements in Buffalo and Phila. . . . Yemenite dancer **Yorkia Haibi** made her Amer. debut Apr. 29 at Carnegie Recital Hall.

The Westchester Dance Council has inaugurated a scholarship for an 11th or 12th grader in a Westchester County or lower Conn. school. 1st audition was scheduled May 25, with **Lucas Hoving** as judge . . . **Sophia Delza** gave a perf. of Chinese theatre action-dances for a group of Chinese students May 10 at China House . . . **Paula Lamont** danced last month at the Ziegfeld Club Tea at the Plaza, in the Musical Fashion Revue at the Park Lane and in the Armed Forces Show at the New Yorker . . . **John Begg's Ballet Carnival** and **Marta Becket** were the dance artists appearing at the May 5 meeting of the NY and Conn. Children's Theatre Conference at the 92nd St. Y . . . A new pantomime co., directed by Aurel Keating, with **Gene Myers** as choreographer, is opening a "Commedia dell' Arte" production June 25 at the Bleecker St. Theatre . . . **Rhoda Winter Ellis** conducted a demonstration of "Modern Dance Therapy" May 3 at Manhattan State Hosp., as an event of Mental Health Week . . . The **Westchester Ballet,** directed by **Iris Merrick,** made its NYC debut May 12 at the 92nd St. Y. The co., composed of young dancers, some of them children, performs fairy tales. Outstanding was "East of the Sun," combining Norwegian folk material and classical ballet . . . **Anne Wilson** was guest artist in a program by **Olga Tarrasova's** students May 23 at the Carnegie Recital Hall. She had the lead in Act II of "Les Korriganes."

Thalia Mara and 5 students gave a ballet "do's and don'ts" demonstration on the NBC-TV Home Show May 17.

PERSONALS

Mr. and Mrs. Edwin Miller (DANCE Magazine's Editor, **Lydia Joel**) became parents of their 2nd child, Eric Edwin, born May 7 in NYC . . . DANCE Magazine Publisher **Rudolf Orthwine** sails June 5 for a 6-week trip to England, France, Germany, Switzerland and Holland. While there he will attend a convention . . . Family news from Ballet Russe de Monte Carlo: **Mr. and Mrs. Miguel Terekhov (Yvonne Chouteau)** expect their 1st child in early fall; **Gertrude Tyven** and **Eugene Slavin** were married Apr. 22; **Meredith Baylis** and **Perry Brunson** have announced their engagement . . . During the recent visit to Copenhagen by the London Festival Ballet, **Toni Lander** was decorated by the Danish King with the Order of Daneborg, thus conferring on her the title "Dame."

Jockel Stahl, solo dancer of the Berlin City Opera, died of a heart attack May 1 in Berlin at the age of 45. He was to have performed in the US this past season with his wife, **Liselotte Koester,** but an injury she sustained while here forced cancellation of the tour. The pair recently toured Russia . . . Two more former Pavley-Oukrainsky Ballet members have contributed to the NYC Ballet through the fund commemorating the late **Eudokia Miranowa.** (see PERSONALS last month). They are **Jack A. Krancus** of Long Beach, Calif., and **Audree Deal Mueller** of Canton, Ohio.

CHANGE OF ADDRESS

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CONVENTIONS GET UNDER WAY

Convention season begins this month. At the Baker Hotel in Dallas, the **Texas Assn. Teachers of Dancing** leads off with a Ballroom Session June 22 & 23, and the Normal School June 24-28. The **Hinote Dance Festival** in Flint, Mich., is June 23, 24 & 25.

EAR TO THE GROUND

On June 6 NYC Ballet star **Melissa Hayden** returns with ballerina billing to the Radio City Music Hall, where she began her NY career in the Corps de Ballet . . . **Conrad Ludlow** has left the San Francisco Ballet. His 1st apperance since his move to NYC was at the Phoenix Theatre May 20 in the Ballet Theatre Workshop . . . **Anna Sokolow** will be choreographer of "Copper and Brass," the B'way musical due to begin rehearsals in Aug. . . . **Dick Maitland** left "Li'l Abner" to fulfill a life-long ambition: he is currently taking a boat trip around the world . . . Pageant Press has published "Return of Another Spring," a novel with a dance background, by **Columbia Anne Botticello.** The author is a former member of the Metropolitan Opera Ballet . . . **Alicia Markova** returns to the Metropolitan Opera next season as premiere danseuse in Gluck's "Orfeo ed Euridice" . . . **Ruthanna Boris** and **Frank Hobi** will not be returning to the Royal Winnipeg Ballet next season.

INTERNATIONAL NOTES

The wife of a US journalist stationed in Moscow told us, while visiting NYC, that members of the **Bolshoi Ballet** showed great interest in and knowledge about modern dance. Asked how they happened to know anything about the subject, they told her that they read DANCE Magazine . . . Chicago dancer **Barbara Perry,** sec'y. of the US Youth Festival Committee, believes that she will have some 500 young Americans lined up to attend the Int'l. Youth Festival in Moscow July 28-Aug. 11. The State Dept., although not encouraging attendance, is reported willing to issue the necessary passports . . . **William Dollar** sends word that his classes at the **Nat'l. Academy of Ballet** in Teheran, Iran, close for the season June 15. He goes to Paris to stage a ballet for **Eveline Cournand's** co., then to Calif. to stage a work for the **S.F. Ballet,** then to Detroit to teach for the **Cecchetti Council** in July.

The Int'l. Exchange Program-ANTA tour of Europe and the Near East by **Jose Limon & Co.** is scheduled to begin Sept. 3 with an engagement at the Sadler's Wells Theatre in London . . . **Ram Gopal** stepped into the breach as honor guest and lecturer for the 27th annual concourse of the **British Ballet Organization** in London Apr. 21-27, substituting for **Alicia Markova,** who had been called to NY.

REGIONAL COMPANIES

The Phila. Suburban Ballet, directed by **James Kenny,** gave its 1st full eve. of ballet Apr. 27 in Berwyn, Pa. Program of 4 works included "Die Puppenfee," after the version by **Catherine Littlefield,** whose co. last performed it in Phila. in 1935. Mr. Kenny and his wife **Evelyn,** head the **Little Dance Shop** school in Devon, Pa. . . . A new group has been formed in Memphis known as the **Dance Workshop.** Initial program was scheduled to include 2 ballets by **Gene Burr** and Dir. **Bob Simpson . . . Josephine Schwarz's, Dayton, Ohio, Theatre Dance Group** and **Children's Ballet Co.** have merged and are now called the **Dayton Ballet Theatre.**

The **Richmond Va., Civic Ballet,** which has previously appeared in joint undertakings with other art groups, this spring gave its 1st independent progrom of 5 ballets choreographed by **Donna Lee Forrest, Robert Tynes** and Dir. **Marjorie Fay Underhill** . . . The **Bartlesville, Okla., Ballet Club,** directed by **Mrs. Fred E. Frey,** this season gave 5 perfs., proceeds from which were used to purchase radios, musical instruments and record players for veterans' hospitals in Okla. . . . The May 5 programs of the **St. Louis Dance Theatre**

DANCE Magazine, published monthly by DANCE Magazine, 231 W. 58th St., New York 19, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. **Copyright, 1957, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A.** **Subscription prices: United States and possessions, and Canada, 1 year $5.00, two years $9.00; Pan-American, 1 year $6.00, two years $11.00; other foreign, 1 year $6.00, two years $11.00. Single Copies at 50 cents.**

included classical works and original ballets choreographed by **Michael Simms** and the co.'s director, **Alexandra Zaharias** . . . The **Charleston, W. Va., Ballet,** on its Apr. 11 program, featured the premiere of "The Girl of Rampart Street," choreographed by Artistic Dir. **Andre Van Damm.** The co. of 35 also danced "Les Sylphides" and "Suite Espagnole" . . . "Variations on a Rococo Theme," the "Don Quixote" pas de deux, "Sea Story" and "Music Hall" were the productions presented May 4 & 5 by the **Memphis Civic Ballet,** of which **Manolo Agullo** is Artistic Dir. and **Charles Kirby** Pres.

UTAH BALLET FESTIVAL

Lew Christensen, with the **San Francisco Ballet,** and his brother **Willam,** with the **U. of Utah Theatre Ballet,** joined forces May 7-11 for a Spring Ballet Festival in Salt Lake City. The Calif. co. brought "Concerto Barocco," "Con Amore," "The Dryad" and "Masque of Beauty and the Shepherd," with **Sally Bailey, Nancy Johnson, Christine Bering, Virginia Johnson, Louise Lawler** and **Richard Carter** as soloists. The Utah group premiered 3 Willam Christensen works: "Something in the Wind," "Caprice de Paris" and "Crown of Joy," with **Michael Kelly Smuin** and **Ron Ross** featured in the last ballet.

DANCE SCENE USA

Tamara Toumanova and **Vladimir Oukhtomsky** will appear in a special children's matinee June 15 at UCLA as part of the Los Angeles Music Festival . . . **Matt Mattox** will be choreographer for the Cape Cod Music Circus at Hyannis, Mass. Their production of "Brigadoon" will feature **Rosemary Jourdan** as Jeanie . . . **David Tihmar** directed "Out of This World," the season-opener at the Bucks County Playhouse in Pa. **Ruthanna Boris** was featured as "Night." For the remainder of the summer Tihmar directs at summer theatres in Wallingford, Conn., and Warwick, RI . . . **Benjamin Harkarvy** was choreographer for the Ann Arbor, Mich., Drama Festival's "Lady in the Dark," which opened May 13 . . . In Washington, DC, **Erika Thimey's Dance Theatre** travels for the 2nd summer on the "see-saw" circuit," giving 8 perfs. in city parks in collaboration with the DC Recreation Dept.

Mia Slavenska has been touring the cafe circuit in a ballet-and-jazz act with **Johnny Brascia** . . . **Arleigh Peterson's** new "Carib Fantasy" night club revue is on a tour of Canada . . . Omitted from last month's summer calendar was the annual production, "The Lost Colony," which will be given nightly (exc. Mon.) at Manteo, NC, June 29-Sept. 1. **John R. Lehman** is choreographer . . . **Merce Cunningham & Co.** conducted a 2-day seminar May 14 & 15 at Antioch Coll., Yellow Springs, O. . . . **Michael Richards & Dance Co.** of E. Norwalk, Conn., were scheduled to share a modern dance program with the **Dance Circle Group of Boston** May 24 at the Natick, Mass., Arts Festival . . . **The Eastern Regional Sacred Dance Assn.** has issued to members the 1st pages of a loose-leaf handbook of choreography, ideas on robing, lighting, texts, music, teaching, etc. Information: Mrs. Theo Rice, 117 Sewell Woods Rd., Melrose, Mass.

TEACHERS: SEND IN PHOTOS OF YOUR RECITALS FOR CONSIDERATION BY YOUNG DANCER DEPT.

SCHOOLS AROUND NEW YORK

A 7-week summer session, June 24-Aug. 16, is announced by the **Roye Dodge Studios. Muriel Bentley** has joined the faculty as guest ballet teacher . . . **Alexandra Danilova** is among the summer guest teachers at the **Melissa Hayden School,** Cedarhurst, L. I. . . . 2 new instructors have been added to **Fedor Lensky's Int'l Dance School** in Carnegie Hall: **Shirley Broughton,** for modern dance, and **Violetta Velero,** for musical comedy-voice . . . The 92nd St. YMHA announced a Workshop for Dance Counselors, conducted by **Elizabeth Polk,** for May 27-June 19 . . . Children's classes of the 92nd St. Y, directed by **Bonnie Bird, Bernice Mendelsohn** and **Florence Peters,** scheduled a special program May 29.

Tokyo dancer **Akiko Kanda,** a student at the **Martha Graham School,** has been awarded the Japan Society's 1st fellowship for the study of dance, which enables her to continue her work with Miss Graham during '57 & '58 . . . **Una Kai** of the NYC Ballet was judge for this year's scholarship competition at the **Hempstead, NY, Ballet Academy,** directed by **Valentina Bertran** . . . **Don Farnworth,** lately in "Shinbone Alley," has added 2 Thurs. ballet classes to his teaching schedule at Dance Players . . . **Marian Chace,** of St. Elizabeth's Hospital, Washington, DC, gives a 3-week course in Dance Therapy at the **Turtle Bay Music School** beginning June 10 . . . Calypso, African, American folk and modern were included in the May 21 student concert of the **Adelphi Coll. Dance Dept.,** directed by **Janey Goeb** . . . Workshop perfs. of students in the **Juilliard School** classes of **Louis Horst, Antony Tudor** and **Judith Bissell** were held May 8 & 15 . . . The **Janice Gelfand School of Creative Dance** in B'klyn gives its annual program June 9 at the Clinton Hill School . . . **Elizabeth Delza** and students presented a perf. May 6 at the **Chester Hale Studio** . . . The **Edith Stephen Dance Workshop** gives a concert of original student compositions June 9 at Miss Stephen's studio.

N. Y. C. JUNE CALENDAR OF EVENTS

May 21-June 9	**Jose Greco & Co.** 48th St. Playhouse
May 31 & June 1, 2	**High School of Perf. Arts Spring Concert** Hunter College Playhouse 8:30, 8:30 and 2:30
June 13	**Flower Hujer & Group & Guest Artists** Carnegie Recital Hall; 8:30
June 25-30	**Commedia dell 'Arte** Bleecker St. Theatre
June 29	**8 Soloists of Royal Danish Ballet** Brooklyn College; 8:30

SCHOOLS AROUND THE COUNTRY

Beth Fisher, of Denver, and **Patricia Richards,** of Sioux City, Ia., pupils of the **Ballet Theatre School** in Denver, have been signed by the Amer. Ballet Theatre . . . **La Meri** is heading the Dance Dept of the new **Cape Cod Conservatory** at Hyannis, Mass. **Rebecca Harris** will be her asst. in the Ethnic Dept. . . . **Harriette Ann Gray** joins the faculty of **Virginia Tanner's Conservatory of Creative Dance** in Salt Lake City for the summer session June 3-July 26 . . . **Leonard Fowler,** currently acting in "Inherit the Wind" on B'way, will be summer ballet instructor at **Cornish School,** Seattle, June 17-July 26

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. . . The **Jones-Hayward School of Ballet,** Washington, DC, scheduled on their June 1 student program "Fast With Vigor," choreographed by alumnus **Louis Johnson,** now on B'way in "Damn Yankees" . . . **Toni Waiman,** formerly with Rehearsal Center, Showcase Studios and Variety Arts in NYC, has for the past year headed a school with **Helene Wynn** in Miami. Called the **Studio for Dance and Theatre Arts,** it has an enrollment of over 100.

Summer session of the **Silvermine Guild of Artists,** New Canaan, Conn., begins June 27. **Marthe Kreuger's** ballet students were scheduled to give a demonstration May 26 at the Guild . . . **Joe Ward Russell** and **Hu Pope,** both former dancers with George Tapps, have opened the **Academy of Performing Arts** in West Orange, NJ . . . The May Day recital of **Besa Sklarsky's** Dance Dept. of **Sullins Coll.,** Bristol, Va., had a United Nations theme and featured dances of 10 countries, from Russia to Dixie . . **Dance Concertante** and the **Junior Ballet,** the 2 performing groups of **Stanley Herbertt's Ballet Arts Academy** in St. Louis, gave their annual concert May 18 & 19 . . . **Malvena Taiz** and students gave a lecture-demonstration, "Source Materials of the Dance," May 3 at the **Phila. Musical Academy,** the Dance Dept. of which is directed by **Nadia Chilkovsky.**

Marion Rice's annual program in Fitchburg, Mass., on May 20 included a "Denishawn Dance Festival," in honor of the Jacob's Pillow 25th anniversary. **Carolyn Rice Brown** and **Remy Charlip** were guests performers . . . May 25 program by the **Ballet Centre** of El Paso, Tex., directed by **Ingeborg Heuser,** included "Hansel and Gretel" and "Birthday of the Infanta"... 14-year-old **Rosaria Joan Colletti,** pupil of Chicago teacher **Elisa Stigler,** was chosen to appear May 18 & 19 at the State Festival of the Ill. Federation of Music Clubs in Urbana . . . Students of Paterson, NJ, teacher **Dolores Mitrovich** danced in "Aida" Apr. 27 with the Passaic Symph. . . . Chicago teacher **Gladys Hight** and asst. **Violet Strandz** are bringing a group of teen-agers to NYC in Aug. to study at the Ballet Theatre School . . . A ballet-poem, "The Silver Birch," is to be premiered on the June 9 program of the **Ballet Academy** of Seattle, directed by **Marian and Illaria Ladre.** The Academy's summer session begins July 8 . . . "Sonata in C," choreographed by **Ruth Sandholm,** "Love, the Sorcerer," by **Jan Veen,** and "Swan Lake" Act II were announced for the May 24 & 25 programs of the **Boston Dance Theatre** . . . Students of the Children's Creative Playhouse, Santa Barbara, Calif., were seen this spring in "Birthday of the Infanta." **Kay Tallant** was choreographer.

CHICAGO NEWS

The **Ellis - DuBoulay Choreographer's Workshop** gave 2 perfs. April 13 & 14. "Nutcracker" Act II was danced with polish, with **Eloise Ramsey** charming as the Sugar Plum Fairy. Original works were given just as careful productions. **Hy Somers'** "Alborado del Gracioso" was danced smoothly, but did not have much choreographic substance. **Dom Orejudos** contributed "Thais," to Liszt music. The drama was heavy, but there was an atmosphere of lively imagination. **Betsy Herskind** showed striking talent in the title role and also in the Don Quixote pas de deux . . . **Walter Camryn's** Apr. 28 concert, a retrospective of his 30 years of dance Americana, showed a significant theatrical style, and it is good that he is passing it on to his pupils . . . Some very promising talent turned up in **Berenice Holmes'** group, which danced May 5. We expect to hear again from **Ellen Gimpel, Dawn Hansen** and **Sharon Konishi. Violetta Karosas, Robert Boehm** and **Irene Veleckis** danced excellently in Miss Holmes' lovely "Marine Fantasy."

The **NYC Ballet,** here for a 3-week engagement, danced "Nutcracker" most of the time but, contrary to expectations, business was best on repertoire nights. **Maria Tallchief, Patricia Wilde, Diana Adams** and **Melissa Hayden,** alternating as the Sugar Plum Fairy, each won h individual applause. All four are popul here. **Allegra Kent,** in her few appea ances as Dewdrop Fairy, charmed ever one. Only cast changes: **Richard Rap** doing all but 1 perf. of the Hoop Dance and very well **(Robert Barnett** was nur ing a bad knee); and **Janos Toth,** former of the Budapest Ballet, displaying, in se eral perfs. of Tea, the tremendous jump one expects from dancers trained in Europe.

"The Unicorn, the Gorgon and th Manticore" was the greatest repertoi success. **Janet Reed's** Countess (in fac everything she did all week) was superl and **Nicholas Magallanes** was a sensitiv poet . . . "Souvenirs," whose pace an humor have increased since 1st done, ha a new Vamp in Janet Reed. She gave richly detailed perf. which had even th cast watching in amazement . . . Tallchi danced brilliantly in "The Firebird" an "Pas de Dix" and is definitely the pin nacle ballerina of the co. **Eglevsky,** b fore sustaining a leg injury, was dancin more correctly than in several years . . Adams and Magellanes brought an un accustomed poetry to the usually coo version of "Swan Lake" . . . Melissa Hay den danced in an aura of excitemen that she generates; Kent and Barnett ha terrific successes in "Symphony in C" an "Western Symphony;" **Jacques d'Amboi** was the object of much hero worship.. Opening night flowers from Ballet Guil of Chicago were sent to **Tanaquil Le Clercq.**

Eric Braun will be choreograper an 1st dancer for the Ravinia Festival's "Gal erie Vivante," in which he will bring t life some great paintings, including a Etruscan funeral (a happy affair in thos days), a satyr-nymph chase from a Gree vase, a Breughel Kermesse, a Renoi music hall group and an Indian buffal hunt . . . **Giselle and Francois Szony** ar dancing superbly at the Palmer House **Carmelita Maracci** helped arrange thei stylish tango, "Por Que?" *Ann Barze*

HOLLYWOOD AND LAS VEGAS

COLUMBIA: Choreographer **Hermes Pa** has **Bek Nelson, Ellie Kent, Mara McAfee Betty Uitti** and **Barbara Nichols** in "Th Sextets" chorus line with Kim Novak i "Pal Joey." Miss Nichols has the Glady Bumps role. Pan goes to Rome in mid July to do a big stage musical . . . **Erni Richmond** choreographed several number for **Muriel Landers** in a short subject.

PARAMOUNT: **Charles O'Curran** setting the musical numbers for Jerry Lewis' "Sad Sack," in which **Liliane Montevecchi** get the dance feature spot . . . **Josephine Earle** assisted by **Larri Thomas** and **Hami Petroff,** will stage musical sequences fo "Teacher's Pet."

MGM: With **Jack Cole** hospitalized with

(continued on page 96)

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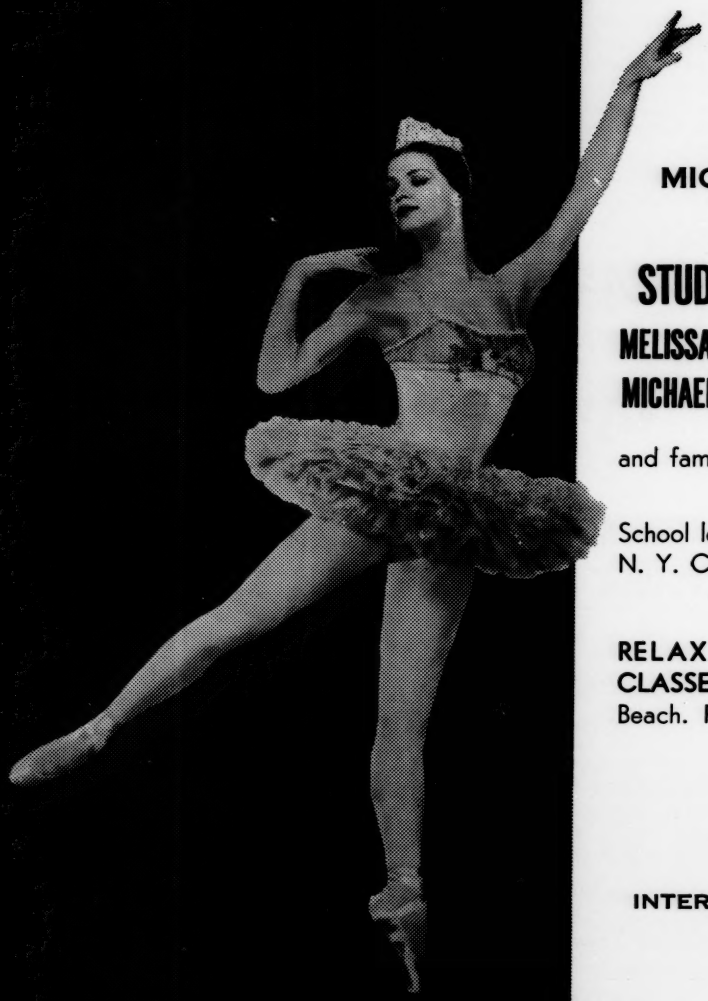

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LOOKING AT TELEVISION

WITH ANN BARZEL

The Royal Ballet's *Cinderella* has aroused many differences of opinion. Typical were the reviews in four metropolitan newspapers. Two reviewers thought the ballet was one of the loveliest programs they had ever seen and two thought it was a bore. More dance-wise viewers also took polar positions. But the only valid measurements are the definite standards for the two definite elements: the technicalities of telecasting and the actual dancing. Measured by these, the Producers' Showcase presentation made high grades.

The telecasting was a superb job. After paying so much carfare to bring the dancers to this country, NBC did not stint on technical experts. The more obvious and basic problems of range, closeups, angles, etc. showed every evidence of careful planning. Most of the color was fairyland. The first interior was drab, but could hardly be anything else. The magic of this unlikely world worked with the smoothness one expects of miracles. The most effective use of camera tricks was in the dances of the fairies of the four seasons. Superimposed images on seasonal backgrounds depended largely on color. Spring tiptoed lightly on fields of multihued flowers. Summer drifted through a blazing sun. Winter's white again demonstrated that white is a most dazzling color. Although the unusual effect of Summer Fairy Elaine Fifield's beautifully arched *pointe* sliding backwards as she posed in *arabesque* was delightful, in retrospect it may be that someone got the signals mixed. Should it not have been the Winter Fairy who slid as she described *rondes de jambes à terre?*

Margot Fonteyn's dancing was really the most magic part of *Cinderella.* Neither in her several variations nor in the *pas de deux* did she have material to challenge virtuosity. But there was deep pleasure merely in regarding the miracle of her harmonious line. She moves airily, but she doesn't even have to do that. The flowing line of limbs when she assumes even a simple low *arabesque* is already poetry. Her characterization of the waif in the first scenes was tasteful, simple, unsentimental.

Handsome Michael Somes has been dancing princely roles for years, yet he did not seem a fairy-tale prince. I am not unappreciative of his talents, but with the layman's easy approach to casting I keep wanting to see Erik Bruhn.

The Frederick Ashton and Kenneth MacMillan characterizations as the two ugly sisters were hotly debated by some. After all, *Cinderella* has been everyone's private property for years, and each has his preconceived notions. I found them terrific. The broad comedy was the right contrast to make the sugary atmosphere bearable. Ashton and MacMillan were wonderfully funny.

Alexander Grant as the Jester and Julia Farron as the Fairy Godmother enriched the ballet dance-wise. Svetlana Beriosova and Elaine Fifield were classically exquisite in their small roles, as were innumerable dancers who carried the tradition of the Royal Ballet's excellence.

Ed Sullivan, who lets no moss gather, programmed ballet on his May 5 show. He presented the Ballet Russe de Monte Carlo. This company excels in character dance. And to the public which thinks of vigorous national dances as "Russian Ballet," the Czardas from *Coppelia* danced by the corps de ballet, headed by Meredith Baylis and Eugene Slavin, was just dandy. Miss Baylis is a spirited dancer with the extra vitality that comes across even on the TV screen. Slavin has the virile style and the tricky high jumps that make people shout. *THE END*

The Royal Ballet recreates its famed "Cinderella" for the NBC-TV cameras (April 29). Left, Margot Fonteyn and Frederick Ashton with Director Clark Jones. Center, Svetlana Beriosova as Winter. Right, Margot Fonteyn in camera rehearsal.

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DANCE IN THE MOVIES

BY ARTHUR KNIGHT

Carmela Gutierrez and Paul Sanasardo in Shirley Clarke's new experimental dance film, "A Moment in Love."

Shirley Clarke, a lithe, attractive New Yorker, has spent the past few years investigating the challenging art of translating dance into filmic terms. Mrs. Clarke is concerned primarily with modern dance forms. Her films search out the intensity of an emotion, the gesture that reveals joy, anger, fear or love. Love is the theme of her latest and most successful effort — a subtly colored, beautifully designed fragment titled *A Moment In Love*. Danced by Carmela Gutierrez and Paul Sanasardo to music by Norman Lloyd, it describes a lovers' meeting, their moment of passion, their parting. The movement of the dance is the work of Anna Sokolow, with whom both performers have studied. But its final shaping for camera was done by Mrs. Clarke, transforming it into a true dance film.

It begins conventionally enough as a pastorale with the two lovers shyly meeting on a woodland path. But as they grow increasingly absorbed in each other, their euphoria is suggested by the superimposition of cloud formations over the shots and the gradual suppression of background details. The intensity of their passion is captured in a long and lovely series of double exposures in slow motion. Time and again the camera lingers on the graceful line of a skirt flying through a turn or augments the physical excitement of a lift or leap. At other times all semblance of dance is abandoned for the close-up of a face reflected in a shimmering pool or a glimpse of light breaking through a tangle of trees. These are not interruptions in the dance, but elements that have been absorbed into it by photographing and editing.

Shot on 16mm, *A Moment in Love* reveals again the exciting experimental work that is being carried on outside the studios. It is available for home or school showings, along with Shirley Clarke's two earlier films, *Dance in the Sun* with Daniel Nagrin and *Bullfight* with Anna Sokolow, from Contemporary Films, 13 East 37th Street, New York 17.

Also available on 16mm is Peter Glushanok's *A Dancer's World*, that extraordinary document in which Martha Graham discusses the preparation, both technical and spiritual, required for the successful projection of modern dance. This film, already discussed in the March issue of *Dance Magazine*, once more demonstrates how much a skilled and sensitive film maker can bring to the presentation of dance on the screen. Glushanok, one of the finest documentary cameramen in the business, has used lighting, editing and a highly mobile camera technique to keep Miss Graham's half-hour disquisition on the nature of her art from ever degenerating into a mere lecture with illustrative interludes.

The dancer speaks in her dressing room as she dresses for the role of Jocasta, telling of the difficulties of stripping away self as each new line of make-up, each new article of costume is added. When she goes on to the technical training required to dance such a role, however, and the discipline that alone can give the dancer the freedom to create a complex character in the theatre, the camera moves out into her studio where her pupils work at the *barre* or try out, singly and in groups, the problems that their teacher has set for them. It is this part of the film that Glushanok has kept alive and beautiful, free from any trace of pedantry or preaching. Prepared for a television presentation over WQED, Pittsburgh, 16mm distribution is being arranged by its producer, Nathan Kroll, 27 West 86th Street, New York 24.

So far as theatrical films are concerned, dance is only fleetingly visible in a mere handful of pictures this month—although what little there is proves most enjoyable. There is, for example, a wonderfully elegant Edwardian ball in Laurence Olivier's *The Prince and the Showgirl*, a gallop and a waltz that set the screen whirling in a rhythmic succession of blacks, reds and gleaming whites. The work of William Chappell—and set to a lilting, nostalgic score by Richard Addinsell—it is only one more reason for seeing this sophisticated and charming comedy starring Olivier and Marilyn Monroe . . . Jack Baker's choreographic chores for *This Could Be the Night* would seem to consist primarily of providing fragments of honky-tonk nightclub dance as background material and a brief flash number, *Hustlin' News Boy*, for pert, leggy Neile Adams, late of *The Pajama Game*. In both these assignments he displays considerable humor and ingenuity; while Miss Adams proves a more than promising addition to Hollywood's corps of dancing comediennes.

Michael Cacoyannis is a talented young Greek director whose first three films have already won him considerable attention in Europe. *Stella* (Burstyn), his second, indicates that there is good reason for all the furore. The story of a strong-willed, man-hungry cabaret singer, it is something of a cross between *The Blue Angel* and *Carmen*—and told in the relentlessly forthright style that characterized the Italian neo-realists before they turned commercial.

An accent on folk dance runs throughout the picture. Set primarily in a cheap, working-class night club in modern Athens, it incorporates an elegant, highly stylized, almost balletic wedding dance, the *tsamiko*, and several examples of the *zembekiko*, a graceful solo inprovisation done to the high, quivery tones of a Greek instrument very like the balalaika, the *bazoukia*. The astonishing thing is that all these dances are performed by men only. The ladies just sit among the *bazoukias* and sing sad songs.

THE END

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SECOND WEEK—TUES., SEPT. 17: Solitaire (Premiere), Petrouchka, Birthday Offering. **WED., SEPT. 18 & THURS., SEPT. 19:** The Prince of Pagodas (Premiere—in 3 Acts). **FRI., SEPT. 20:** Le Lac des Cygnes (Swan Lake in 4 Acts). **SAT. MAT. & EVE., SEPT. 21:** Solitaire, Coppelia (in 3 Acts). **SUN. MAT. & EVE., SEPT. 22:** Le Lac des Cygnes.

THIRD WEEK—TUES., SEPT. 24: Les Patineurs, Birthday Offering, The Firebird. **WED., SEPT. 25:** Le Lac des Cygnes. **THURS., SEPT. 26:** Birthday Offering, La Peri (Premiere), Petrouchka. **FRI., SEPT. 27:** Noctambules (Premiere), La Peri, The Firebird. **SAT. MAT. & EVE., SEPT. 28:** Sleeping Beauty. **SUN. MAT. & EVE., SEPT. 29:** Noctambules, The Firebird, Birthday Offering.

FINAL WEEK—TUES., OCT. 1: The Prince of Pagodas. **WED., OCT. 2:** Le Lac des Cygnes. **THURS., OCT. 3:** Petrouchka, La Peri, The Firebird. **FRI., OCT. 4:** Coppelia, Facade. **SAT. MAT. & EVE., OCT. 5:** Le Lac des Cygnes. **SUN. MAT. & EVE., OCT. 6:** Sleeping Beauty.

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RECORDS REVIEWED

BY ROSALYN KROKOVER

There is something special about the recent recording of Stravinsky's *Le Sacre du Printemps* (Victor LM 2085). Part of this special feeling stems from the fact that Pierre Monteux, who conducted the score at its sensational Paris premiere in 1913, is at the helm on this disk. (The mighty little maestro has recorded the music twice before, and both versions are available on L.P.) Another thing that we sentimentalists like about the new disk is that the Paris Conservatory Orchestra is used, an appropriate ensemble for a score that was first done in that city. In addition the liner notes present Monteux himself, in a chatty reminiscence (on first hearing Stravinsky play a piano reduction he thought him "raving mad.")

It would be impertinent to discuss the musical virtues of so established a masterpiece as *Sacre*. As for Monteux' performance, it starts rather slowly and deliberately, then builds up to a ferocious climax. It is almost as though Monteux started with a bored air and found himself getting excited as the music progressed. There are, among the dozen or so LP *Sacres*, some fine versions—those of Fricsay and Stravinsky himself, to mention but two — but this Victor disk can rank with any currently available.

Sacre, of course, was a Diaghileff ballet, and Monteux was a Diaghileff conductor. Another Diaghileff conductor, active in the last days of the Ballets Russes, was Igor Markevitch. About two years ago Angel released a three-disk set named *Hommage à Diaghileff*, in which Markevitch conducted the Philharmonia Orchestra in a series of ballet excerpts taken from the Diaghileff repertoire. Now these three disks are available separately, at the regular Angel prices — $4.98 for the factory-sealed disk (plus liner notes) and $3.48 for the economy version (sans notes). The contents are as follows: Angel 35151 contains Satie's *Parade* (only LP version), the Weber-Berlioz *Spectre de la Rose*, Debussy's *L'Après-midi d'un Faune*, and Ravel's *Daphnis and Chloe Suite No. 2*. Angel 35152 contains a suite drawn

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REVIEWS

BY DORIS HERING

Ballet Russe de Monte Carlo
Metropolitan Opera House
April 21 — May 4, 1957

Seven years are a long time in the evolution of a group of dancers. And so it was with interest and curiosity that we greeted the return of the Ballet Russe de Monte Carlo to the Metropolitan Opera House after a seven year hiatus.

We soon discovered that this company with the foreign title has in a sense become the most American of our major aggregations. That is because the dancers have been allowed to go their own way. They are neither motivated nor inspired by any discernible artistic direction. They just simply dance.

And they do so with the open heartiness that one associates with that typically American theatre form, the musical comedy. They jump as high as they can. They czardas as hard as they can. They turn as multiply as they can. The result is overly emphatic. But it is curiously heartwarming. For secretly we all like to know that performers are giving their utmost.

Yet there are grave limitations to this approach. It makes all ballets—romantic, late Nineteenth Century, and contemporary —similar in intensity and without appreciable nuance or delicacy. And it produces dancers of limited range. The Ballet Russe has not developed a single dramatic dancer, although it has several with that potential. And beyond guest artists, Alicia Alonso and Igor Youskevitch, it has no full blown classic dancers. Instead, it has settled on the sort of demi-caractère performer ideal for *Gaité Parisienne* or *Le Beau Danube* but too realistic in *Giselle* and *Les Sylphides.*

The repertoire also contributes to this circumstance. For beyond a few of the old standbys like *Giselle, Coppelia, Swan Lake, and Les Sylphides,* there are repeated lapses into divertissement ballets or simple "kitsch."

The four New York premieres did not remedy the situation. They were the Heinz Rosen-Jean Cocteau collaboration, *La Dame à la Licorne;* Leon Danielian's *Sombreros;* Boris Romanoff's *Harlequinade;* and Antonia Cobos' *The Mikado.* None of these offered much challenge to dancers or audience.

At its outset, *La Dame à la Licorne* promised to be a series of charming Medieval vignettes. The score by Jacques Chailley had a minstrel-like flavor carried out by having three musicians seated on a platform on stage. And there was a fairy tale quality in the corps of lady-unicorns stretching and pawing as they rose from sleep and followed their mistress in duti-

(continued on page 70)

"Three little maids from school" (Meredith Baylis, Irina Borowska, and Rochelle Zide) dance for Nanki-Poo (Alan Howard) in the Ballet Russe de Monte Carlo's production of "The Mikado" by Antonia Cobos.

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VOLUME XXXI NO. 6 JUNE 1957

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SYMPOSIUM

"The Dance: What It Means To Me"

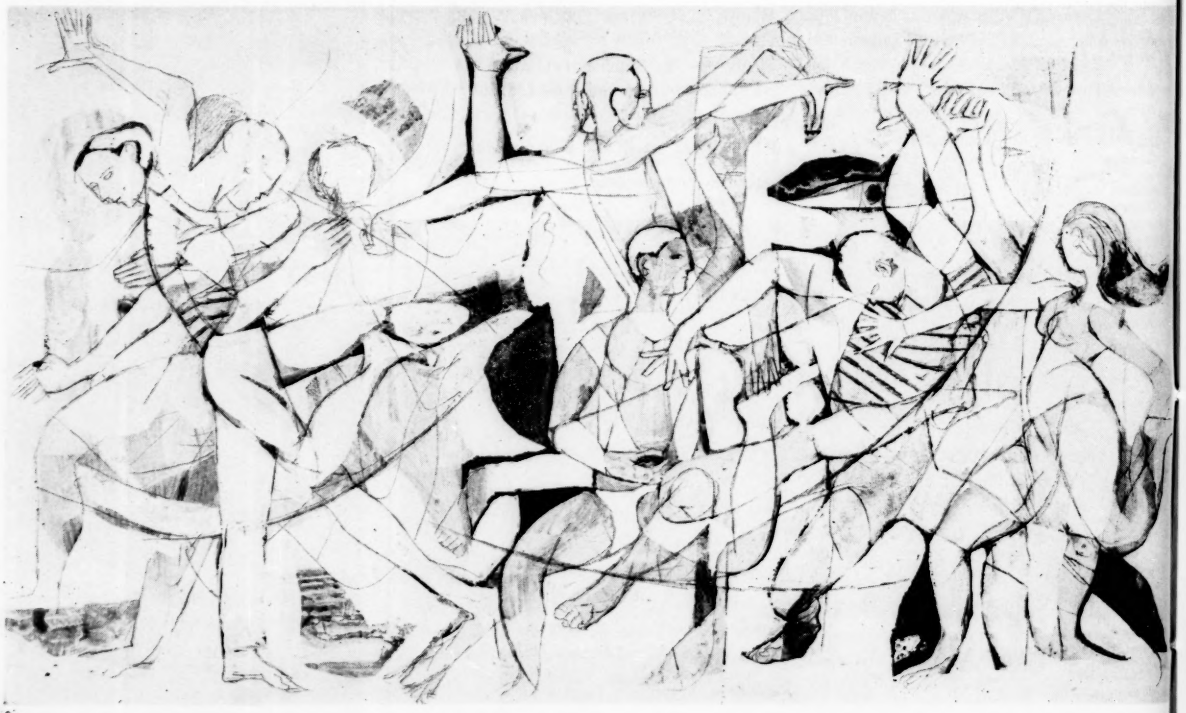
ILLUSTRATIONS BY FRANKLYN WEBBER

On the pages that follow, you, good reader, have the privilege of a rare personal contact with fifteen notables of uncommon talent and intelligence, each outstanding in his respective profession.

In addition to these attributes, they are also brave people—as evidenced by their participation in this symposium — for certainly no one wants to expose himself to the possibility of appearing "square" before a large, knowing public. And, since not one of the participants is personally or professionally related to the dance, it took much courage for them to speak up and say the things they have said—and so beautifully.

What each was asked for was an honest reaction to the word "dance." "Undoubtedly," says the request they answered, "it evokes thoughts and feelings of some kind in you. Perhaps they are about a performance or scene you have witnessed; perhaps something in which you have participated or have imagined or contemplated. Whatever your reaction — positive or negative, thoughtful or fanciful — write it down and send it to us. And please don't hesitate to be entirely frank."

It is our proud pleasure to present the results — as diverse, as valid, and as fascinating a group of brief essays on the dance as we could ever have hoped for.



Bosley Crowther has been with "The New York Times" since 1928. During the past 27 years, as its first film critic, he has, with much good reason, gained the respect of the public and of "the trade." He is the author of "The Lion's Share," recently published by Dutton & Co.

BOSLEY CROWTHER

This invitation to automatic writing — to say what the word "dance" means to me—is as fearsome but fascinating as lying down on a psychiatrist's couch and letting go. The art, pastime, sport or what-you-may-call-it has been so often ridiculed in my neck of the woods that to say what I feel about it is like revealing that, at the age of seven, I was in love with my overcoat.

But never mind. As I see it, dancing is a form of expression —of communicating emotion or idea—that is as natural and potentially eloquent as any form of physical communication we have. Like singing, the use of the body to convey personal feelings or a choreographer's creation may range from what would be mere "shower-bath howling" to the performance of an opera under the severe and demanding disciplines of traditions and/or techniques.

I will never forget an occasion when one of my sons, then aged five, was having dinner with me and some other adults in a dining room with a dance floor and orchestra. He watched the couples dancing for a few minutes — I guess it was the first time he had ever seen adults dance—then he casually got down from his chair, stepped onto the floor and began to dance by himself. It was a perfectly free, unself-conscious expression. He was obeying an impulse to move his body to a rhythm and a mood. It was as spontaneous and simple as if he had started to hum.

As formless as it was—as undeveloped—it was quite charming, too, because it clearly communicated something of a child's cheerfulness and energy. I am not very sophisticated in the esoterica of the dance. I am more like the fellow who doesn't know much about Art, but knows what he likes. However, that child's surrender to the impulse and joy of dancing seems to me to be the rationale of all dancing. I wish everybody could be as free and fearless about it.

Jose Quintero is the brilliant young theatre director of Eugene O'Neill's "The Iceman Cometh" and "Long Day's Journey Into Night." Born and raised in Panama, he entered the Univ. of So. Calif. To improve his English, he enrolled in speech courses, became stage-struck, and voilà!

JOSE QUINTERO

I was brought up in Panama City, Panama, and during most of my early life spent nine months a year in a Catholic convent, where I was taught by Spanish monks. Ritual has been a meaningful and eloquent kind of communication for me, since my environment not only included Christian ceremonials, but also those of pagan origin. That is why the dance, particularly modern dance, has such organic kinship to me.

From the richness of church ceremonials and festival days, I learned the restrained pantomime which springs so completely from the chest, where the heart and the soul lie. But during the three summer months I lived deep in the interior of the country, where my father had a farm, and where I moved and danced the more passionate rituals of the natives—rituals which spring, as Miss Graham puts it, from the center below the waist.

With this schooling it is no wonder that an arm stretched out, with palms upward, half turned, caught in a contraction, a pioneer woman encompassing the landscape by making an arc with an outstretched leg, would be closer to me than any other means of communication.

Between emotion and language there is a constraint caused by the formalities of the word. Between emotion and gesture there is direct passage. *(over)*

Jane Gunther, wife of famed traveler and writer John Gunther, has shared with him the experience of viewing the world at close range. Although she is currently taking care of their family, she is a journalist in her own right.

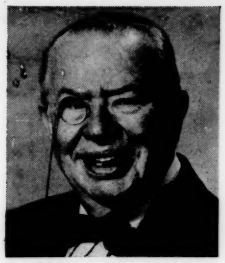
JANE GUNTHER

The dance means to me sheer pleasure, and since I am a complete hedonist, I adore watching any form of dancing—when it is good dancing. I have stood all night in a hot shack in the Virgin Islands watching young and beer-filled Negroes jitterbug. The partners would start off together, and finally be dancing separately, the whole room and masses of other dancers between them, yet the thread of connection between them was never lost. As if magnetized they would softly come together after their tantilizing and thrilling separation.

And I have seen African women in Uganda, their hair shaved shorter than a crew cut, swirl their behinds in a ravishing and electrifying manner, the men dancers strutting in counterpoint. And I have seen the more formal Watusi leap and shout, and bang the bells on their ankles with their long feet pounding the ground, and I have loved it all.

But I suppose if I had to choose between different forms of dancing I would have to say that I prefer the ballet to any other; and I think the greatest dancer I have ever seen was Galina Ulanova—not because of her technical perfection, wild speed and breathtaking elevation which makes all other Willis or Swans seem leaden, but because of her extraordinary spiritual magic.

Great dancing of course involves the whole of a person, which is possibly why it is so mesmerizing to watch. You lose your identity in the dancer. Other arts demand only a part of the artist, but the dance involves the entire body, controlled from the center of the being, and not even a nerve in the little finger can be left out. A really fine dancer gives his entire intelligence to the point and essence of each dance, and his concentration holds yours. A pianist uses his hands, arms, feet, mind and soul, but a dancer uses every single bit of his body and being. It must be very satisfying.



Charles Coburn has, so far, had a career of over 60 years as actor-manager in the American theatre. As a performer his range has been very great in both theatre and film. He now also appears frequently on television. His autobiography is scheduled for 1958 publication.

CHARLES COBURN

I started dancing when I was a child. I am not what you would call a well-trained dancer because I never had any lessons. But in my youth I became what is known as an eccentric dancer. I would make up the steps myself or I would imitate some famous dancer.

Because I had what is the first requisite of a good dancer, and that is a sense of rhythm, I discovered that as long as I could find a partner who could follow and respond instantaneously to the changes of step according to the tempo of the music, whether it was humorous, dramatic or reminiscent of romance, that it wasn't necessary for me to be simon-pure in the dance steps. For example, I can't do the mambo, the tango or the rumba according to Hoyle, so I do it according to Coburn. The result is that I have a very enjoyable evening and I feel refreshed the next day after dancing until the wee hours of the morning.

Consequently, I take no other kind of exercise now. I don't care to walk down to the corner and back. But today, at the age of seventy-nine, with the right partner to dance with, I can dance all night, according to *My Fair Lady*, and feel 100 per cent better when we have closed up the joint!

Prof. Donald Keene, a leading American authority on Japanese theatre and literature, has studied in Japan, taught at Cambridge Univ., and is now at Columbia Univ., where he teaches Japanese language, history, and literature. Dr. Keene is the author of numerous books and anthologies on Japanese subjects, ancient and contemporary.

DONALD KEENE

My infrequent appearances on the Japanese stage were always widely publicized, presumably because I was the first "blue-eyed" person ever to perform in the traditional medieval farces. As a matter of fact, my eyes are not and never have been even remotely blue, but so slight a deviation from the truth was hardly worth correcting. To appear in these plays involved my memorizing long passages in sixteenth-century Japanese, together with the inflections of the voice which tradition had prescribed for each phrase. I had to learn to sing in the Japanese manner—a very different one from *bel canto*. Finally, and this was most difficult, I had to learn the dances. I have never been able to master any kind of dance, not even the clog as a child, and it did not seem likely that my body would lend itself to the graceful gyrations of the Japanese actor. What gave me courage to continue was the certainty that no critic would ever complain of a lack of dynamic plasticity or of integral sincerity. My fan work was in fact rather ragged, and sometimes, I think, I came down on the wrong foot. However, I can with all due modesty point to clippings which prove that I was a wild success. It pays to have blue eyes.

Moses Soyer (self-portrait, above), well-known American artist, has made dancers in studios and dressing rooms one of his favorite subjects. Mr. Soyer calls himself a "modern representational" artist. His work can be seen in the permanent collection of the Metropolitan Museum of Art, the Whitney Museum, and many others here and abroad.

MOSES SOYER

As an artist in whose work, thematically, the dance in many of its aspects occupies a major place, I answer your question as follows:

First, dance to me is the embodiment of human thought and emotions in sensuous form, the "expression of the human spirit through the human body."

Secondly, nothing is so beautiful and dynamic as the human body in movement — so strong, taut, so electric. Dance is the oldest of the arts. Man danced before he learned to speak, and before he learned to paint. Through dance man expressed fear, hope, love, exaltation.

Finally, the dance to me is an endlessly rich source of material for painting. I firmly believe that the noblest theme in painting is man and his world — the outer world and the inner. Dance is the expression of the inner self of man.

(over)

Prof. Paul Tillich, now teaching at the Harvard Divinity School, is German-born, the author of many major books on theology and philosophy, and one of the most respected of all Protestant leaders. In earlier years his main interest was in the relation of religion to social and political life. It has more recently become centered in the relation between religion and the arts.

PROF. PAUL TILLICH

The word "dance" evokes in me the memory of the middle twenties in Dresden. At that time, Dresden was rightly called the "capital of the dance." I happened to be professor at the Technical Academy, teaching philosophy of religion, and I was connected with the school of Mary Wigman, who was then and still is acknowledged as one of the foremost creators of modern expressive dance.

The expressive power of the moving body, the organization of space by dancers (individuals and groups), the rhythms embodied in visible movements, the accompanying sounds expressing the idea and the passion behind the dance: all this became philosophically and religiously significant for me. It was a new encounter with reality in its deeper levels. In unity with the great German expressionist painters, whose works and whom one frequently encountered in Dresden at that time, it inspired my understanding of religion as the spiritual substance of culture and of culture as the expressive form of religion. It also raised in me the unanswered question of how the lost unity could be regained between cult and dance on the hard and unreceptive soil of Protestantism.

The emphasis on the expressive dance does not exclude a full and happy affirmation of the primitive social dances. They are a combination of vitality and form, the criticism of which as being evil in themselves is rooted in the same depreciation of the body with its expressive and creative powers which has cut the primordial tie between religion and dance.

Rev. Thurston N. Davis, S.J., a leader of Catholic thought, is Editor-in-Chief of AMERICA, national Catholic weekly review. Father Davis received his Ph.D. from Harvard University, and was, from 1949 to 1953, Dean of Fordham College.

REV. THURSTON N. DAVIS, S.J.

An old friend of mine, a frequent contributor to *America*, once founded an organization to be known by the euphonic alphabet designation, NADOMROJID —The National Association of Despisers of the Modern Dance and Recapture of Joyfulness in Dancing.

My friend himself has two left feet, he insists, but each summer he enjoyed watching scores of starched and wimpled nuns, at the Fordham University Summer School of Catholic Action, being initiated into the delightful mysteries and contagious joy of the

square dance. He thinks highly of the square dance.

In fact, my friend evolved a whole philosophy of square dancing. He not only liked it best of all dance forms, and thought it the most joyful—he once wrote of it:

"The square dance is a Catholic dance. First of all, it is communal and social. It says a hearty and happy 'No' to the isolationism that will keep dancing partners walled off from all the others on the floor. In the square dance you all dance, and you all dance together. The whole family dances, from youngster to grandparent, and all can dance equally well, for all can dance with equal enjoyment.

"I believe, too, that the square dance is a pretty large and easy answer to the problem of juvenile delinquency. If every parish hall in the United States could be thrown open tomorrow to square dances for the young people, I believe that pastors would be astonished and proprietors of dance-halls dumbfounded at the numbers of young people who would stream from the siren strains of hot or cold jazz to the Pied Piper attractions of the fiddle and 'swing your partners!'"

To all of which I say "Amen."

Dr. Moshe Davis, Professor as well as Director of The Jewish Theological Seminary of America, has a very active and distinguished record in the cultural and educational life of the American Jewish community. Dr. Davis was ordained a rabbi in 1942. He has lectured in many cities of Israel as well as the U.S.

DR. MOSHE DAVIS

The dance is an opportunity given each of us to set the gift of the body into harmony with the gift of the mind and heart.

Judaism teaches that every man is a universe, a complete and whole world, composed of a body and soul. The body and the spirit it guards and supports are indivisible. Man sustains this union only by proper modulation of his body, mind and heart.

This is the view of man which I was taught: that life co-relates the function of the body with the function of the spirit. And yet, until the Editor of DANCE Magazine put the question directly—what does the dance mean to *me*—I had not realized I dance at least three times a day —at morning, afternoon and evening prayers. I was brought up in a mode of worship in which movement is a part of the act of prayer, and I find that I pray with greater intensity when my prayer is accompanied by an informal rhythmic pattern. Dance, to me, is not essentially a performance to watch, but a form of personal expression.

This is an ancient Jewish tradition. The Babylonian Talmud records that when Rabbi Akiba prayed alone, one would leave him at the beginning of his prayers in one corner and find him later in another corner, because of his many bendings and movements. But the most popular Biblical citation upon which is based this concept of the function of dance in religious expression, is the verse in Psalms (35:10): "All my *bones* shall say: 'Lord, who is like unto Thee' . . ." (the force of the Hebrew words *etzem* carries not only the literal meaning, *bone*, but also self.) A later *Midrash*

(over)

which comments on this verse teaches that "there is no part of the body which the righteous do not use when they praise the Lord."

This tradition intends to induce an individual creativity in which movement and bodily expression build an edifice of *being* and group living. The Hassidic groups in East-European Jewry were the great exponents of this view. In more recent years, the rapid strides of the folk-dance movement in Israel were largely due to the immediate tradition of Hassidic life, evolving in an entirely different milieu.

Jewish religious leaders and educators in America are keenly aware of the role of dance education in unfolding the personality and helping the individual to discover his relationship to God and to the world he lives in. Under the impact of Western civilization, individual personality is often imprisoned by external forces. In America, someone once said, we insist on our right to be different so that we can all be alike. This has occurred in religious life, too, in the area where personal expression should be supreme. Individualized chanting in prayer has been sublimated into uniform congregational singing and personalized movement has been inhibited by the demand of group decorum and "solidity."

Happily, the movement to make the dance a basic part of the Jewish educational scheme is gaining an increasing number of adherents. Virtually all Jewish religious schools have introduced the dance as an extra-curricular subject.

I look forward to the day when it will be part of the curriculum of life to learn how to take the long step back into ourselves, so that we will feel free to dance as we feel free to walk.

Steve Allen, N.Y.-born, is the only child of two vaudeville comedians. His career has led steadily to the success he now enjoys on his own NBC-TV Sunday show. In addition to being a "funny man," he is an author, poet, pianist, orchestra leader and a song-writer — each on a professional level.

STEVE ALLEN

I have a number of reactions to the word *dance.* The first is that there are two kinds of dancing: dancing to *do,* and dancing to *watch.* I have always had a secret desire to dance, but my ability seems directed toward the latter classification; I am a natural-born dance-watcher. And the dancers don't even have to be good. I can't listen to bad singing or amateurish piano-playing, but any old crazy kind of dancing can command my attention. I particularly enjoy those ridiculous afternoon television programs that feature a displaced disc-jockey playing host to assorted high-school children who hop around doing minute varia-

tions on a peculiar sort of lunging rock-and-roll step.

I am not a very good dancer because during my high-school and college days, instead of dancing, I played the piano with the bands that supplied the music at the school hops. When I *did* go to see one of the popular professional orchestras I usually was so fascinated by the music that I would press up close to the bandstand and just sort of drift rhythmically back and forth from foot to foot, without actually covering any ground. I lost more girls that way.

My preference in professional dancing is for the Jack Cole-Gwen Verdon-Peter Gennaro type. I like to watch dancing that is perky, sharp, sexy, precise, exaggeratedly rhythmic, and slightly humorous. Although, as I have mentioned, I am not a very good dancer, TV seems to give me a lot of nerve, and if the occasion calls for it I will be bold enough to fake a routine with anybody. I have phonied my way through dances with Mrs. Arthur Murray, Sammy Davis, Jr., Peter Lawford, Judy Holliday, and a number of Negro tap teams, who seem to get a kick out of coaxing me into their acts.

Dancing is essentially play, I think. It is throwing the body around in gay abandon and must have existed for many thousands of years on an amateur basis before anyone thought of specializing in it.

Like its parent-art, music, it is a universal language. And in our civilization that part of it loosely described as ballroom dancing performs a very necessary social and deep purpose: that of bringing the young into each others arms in a conventionally acceptable way, introducing them gently and properly to familiarization with each other's bodies. Dancing exists because it is necessary.

Dorothy Shaver, President of Lord & Taylor, was born in Arkansas and attended the Universities of Arkansas and Chicago. Her career at L & T began over 30 years ago. Since then she has brought to the business world a creative approach and imaginative force that have strengthened and vitalized the relationship between fashion and the arts.

DOROTHY SHAVER

After days spent in the world of words, it is the greatest joy and illumination for me to enter the vibrant world of the dance. Here is a drama that needs no words, a drama at once primitive and spiritual, a native expression that interprets with beauty the emotions, the conflicts, the aspirations of human life.

The growth in the importance of the dance as an art and dramatic form to Americans during the past 20 years is a gratifying sign of our cultural maturing. Throughout human history, man has turned to dance in religious supplication and thanks, in invoking courage and resolve, in exuberant affirmation of the joy and beauty of life. Man dancing, like man working, man thinking, man struggling to survive, is one of the major silhouettes of the human story.

Even though our complex civilization has eliminated dance as a necessity of life and placed it in the position of an art and entertainment, we see its fundamental nature. Can there be a more powerful expression of the yearnings, the fears, the ecstasy of the inner man than the total body moving symbolically to their call?

Whether through the disciplined perfection of the classical ballet, the color and tradition of ethnic dances or the vigorous freedom of our own modern dance, the mind is stirred by new insights. We become near participants through the mystery of the kinesthetic sense and take away with us an awakened spirit born from a new experience. *(over)*

Santha Rama Rau, educated in England and the U.S., was born into a distinguished Hindu family — her father has been Ambassador to the U.S., her uncle is head of the Indian Delegation to the U.N. She is the successful author of numerous articles and books that have been valuable in bridging Occidental notions of the Orient with the realities.

SANTHA RAMA RAU

The word "dance" evokes for me pictures of the small, tile-floored rooms of dance teachers in South Indian villages tapping their sticks to instruct their pupils in the Indian dance, its rhythms, its gestures. They never stand up to show their pupils how a step is performed, because that would be to take away the original inspiration of the dance from the young pupil. They crouch at one end of the room, severe old men, preserving the tradition that goes back for centuries. I think of those same earnest young pupils years later performing the extraordinary subtle and complex movements of Indian dance on stages in any Indian city, and more recently in the other cities of the world.

These earliest impressions of dance in my mind have, in the past few years of my life, been overlaid with strong and to me very exciting memories of dance in other Asian countries: the magical dancing of the island of Bali (which derived from India but which has followed a completely different evolution of its own), the haunting formal court dances of Cambodia or Thailand, and the richly dramatic dancing of the classical Japanese theatre. In the course of many trips in many countries of Asia, I have learned that if there is any international language at all it is probably to be found in the dance and the urge to dance that seems to be common to all countries. Whether you find yourself in a seaside village on the coast of Ceylon surrounded by coconut palms and watching a devil dance by the light of bamboo flares, or whether you are in one of the luxurious, modern theatres of Tokyo watching a *michiyuki* from a Kabuki play, it is the element of dance in either case that will prove appealing, impressive, and most of all, comprehensible.

Eliot Elisofon has been on LIFE Magazine's staff since 1942 and is one of the world's foremost photographers. He is, in addition, an authority on African tribal art, an art collector, a water-color painter, and the author of a cook book. (See pp. 31-35 for a portfolio of his photos.)

ELIOT ELISOFON

My immediate reaction to the subject of this symposium is a kaleidoscope of flashbacks in which I am again present at dances in almost every corner of the world. The strongest images are the dances of the so-called primitive peoples and, competing with them, the exotic.

In Africa, the Watusi, wrapped in bright red cotton, long yellow lion manes dripping from their hair, prancing long-legged over the baked red earth; on the

banks of the Congo, the black Wagenia, women and children circling endlessly in a slow-measured shuffle, except when the men, seated on huge barrel drums, pound the tight skin not only with their hands but also with the backs of their feet, intensifying the beat and causing a spasm among the dancers; in a hidden clearing in the jungle, the Basonge boys, being whipped by a horribly masked leader teaching the dance of manhood, their naked swollen bellies thrust out from loose hips in a flow of movement as interwoven as a cubistic painting.

In the Pacific, the frenzied hula of Tahiti, sophisticated grass skirts swinging in counterpoint to sinuous hips and erotic undulations; on Malekula, stone-aged men, naked except for fibre loin cloths, bodies painted with black and red vegetable juices, led by a strange apparition, a figure chalk white, his arms flapping in the dance of the white hawk.

In Southeast Asia, I see again the minute, angular dancers of the King of Cambodia, masked and jeweled, dancing fairytales under the huge towers of Ankor Wat, the light of flickering torches catching the facets of rubies and diamonds, sending out tiny flashes of magical light.

I recall, in Japan, the Gion Geishas of Kyoto, precision dancers moving stiffly under canopies of pink cherry blossoms, their small waving fans the fastest movement to the fascinating monotony of high-pitched voice and samisen; on the Inland Sea, the temple dancer of Itsukushima, gesticulating alike with wand and long golden train, ignored and framed by the great cinnabar tori jutting out of the shallow waters.

And there are the masked Indians of Lake Titicaca dancing effortlessly in the thin oxygen-hungry Andean air; the Pueblo Indians of New Mexico, their soft moccasined feet barely disturbing the red sand, green branches of poplar in their hands, their bodies wrapped in incongruous cheap blankets; or a Haitian village during Easter, its religious fervour transported in a violent dance, old and young bodies grinding endlessly together.

I realize now how fortunate has been my seeing, how rich is the dance.

Bidu Sayao has sung in the world's most famous opera houses. Born into a wealthy Brazilian family, this glamorous soprano has been one of the Good Neighbor Policy's most persuasive propagandists. In demand as a concert singer, many of her recordings are also best sellers.

BIDU SAYAO

In my opinion, the dance is a symbol of grace and beauty. Physically, it is the agent to promote independence of body movement and elegance of gesture.

Furthermore, the dance, being closely connected to music through rhythm, gives to our body movements a sense of balance and harmony.

The dance is significantly related to aesthetics and art. Any person, with even an ordinary sense of beauty, cannot ignore the dance or fail to consider it one of the most beautiful of human manifestations.

But basically the dance is an exquisite vehicle for expression. It gives to the imagination endless and unlimited power to communicate intangible beauty.

Throughout the history of mankind, we have seen the most and the least civilized peoples of all times and of all races express themselves through the dance.

It is ever so clear that the dance is an inborn tendency of the human mind to exteriorize, through physically co-ordinated movements, the symbols of religion, love, hate, jealousy, enthusiasm, joy, sadness, pleasure, and suffering. In other words, all the feelings of our souls. *(over)*

Burt Lancaster studied for a degree in physical education at NYU before joining a small circus for a salary of three dollars a week plus board and keep. He has also worked as an acrobat, a road-gang worker, and a singing waiter. Since going to Hollywood ten years ago, he has had enormous success both as actor and producer, the latter as part of the Hecht-Hill-Lancaster Co. He stars next in the forthcoming film "Sweet Smell of Success."

BURT LANCASTER

What particularly excites me about all art is the revelation of the individual. In dance, because of its enormous physical expenditure, which is a springboard to true psychological release, the human personality is revealed in all its nakedness. In the same role, an Alonso is completely different from a Kaye; a Youskevitch from an Eglevsky. Each brings to the surface hidden facets about himself or herself, but in the soaring ecstasy of movement is not even aware of it because the essence of dance is not conscious feeling, but something far more indefinable.

Even in ballroom dancing, people dance according to their natures — they are expressing themselves and they don't even know they're doing it. But overall is the factor that they feel *good* with a truth showing that they are not always aware of. Dance, therefore, is a great balancing factor in the human psyche, and with it the other pressures of life are inclined to become more bearable.

I first "discovered" the dance in 1934, when the Russian ballet took New York by storm at the Majestic Theatre with such stars as Toumanova, Massine and Lichine. I have never lost this first joy of "discovery" at subsequent dance performances in the years that have followed. These early performances turned me to the library, where I started reading about ballet, its history as an art and the history of its artists. Among my favorite newspaper reading are the ballet reviews of John Martin in *The New York Times*. I am also a follower, let it be added, of the modern dancer, such as Martha Graham, Charles Weidman, Doris Humphrey and Harald Kreutzberg. Kreutzberg I'll never forget.

Modern ballet (by that I mean the psychological ballets of Antony Tudor, Jerome Robbins, Agnes de Mille and their contemporaries) should be an integral part of every dance company's repertory despite what disciples of the strict classics say. Through these modern choreographies, new audiences are won for "the white ballet." Modern ballet is necessary as a means of normal identification to make dancing popular. It is necessary to do recognizable things that audiences can participate in. Then comes the next step of development: the appreciation for the *Giselle*, *Swan Lake* and *Les Sylphides*. I think ballet has lost many a potential follower because that follower has been "broken in" on a *Giselle* before the onlooker is ready for it. After all, opera in English has its advantage because of its popularized level, teaching listeners to appreciate the operatic themes as they understand the words. The same rule should hold in dance.

I am also interested in the remarkable examples of square and folk dancing as therapy for mental cases who manage to "find" themselves, if only momentarily, through the pleasure of movement and the sound of the music.

Dancing is fun. It is a universal therapy. Even for audiences who don't participate, looking at the sublime sight of a dancer in action provides release of the emotions, an escape from the humdrum.

Dance is a completely healthy form of activity, both mental and physical, and is one of the greatest contributors to the well-being of our society. *THE END*

During a break in a rehearsal of "Bells Are Ringing," choreographer-director Jerome Robbins found time to photograph the show's leading dancers as they stood on stage around star Judy Holliday. L. to r., they are: Frank Derbas, Ellen Ray, Norma Doggett, Miss Holliday, Peter Gennaro, Marsha Rivers, and Tom O'Steen. Note knee guards on the men.

DANCE ON AND OFF BROADWAY:

56-57

The dancers are fine — but what's happened to theatre choreography?

BY LEO LERMAN

When the Drama Critics of New York City met on Tuesday, April 16th last, to select Season '56-'57's prize winners, there was comparatively little controversy among the twenty critics as to the season's best American play and best foreign play. It was choosing the best musical that stopped the proceedings cold. Here's how Arthur Gelb of *The New York Times* reported the hiatus: "Before the balloting began on the best musical, nine critics went on record as being opposed to selection of a prize-winner in that category this season. When it was decided to go ahead with the voting, nine ballots were cast for *The Most Happy Fella,* three for *Candide,* and one each for *Bells Are Ringing* and *Cranks.* The vote for *Cranks,* a revue that had a short run earlier this season at the Bijou, was cast by Mr. Hewes *(Saturday Review of Literature),* who through the years has established a reputation as a rugged individualist."

The musical, that great American art form—thought by some to be the most American art form—has, it would seem, knocked itself into the aisles with its back to 'em. And that, to translate from vaudevillese, means: musicals are currently the most unhappy fellas. But what of the dance in this season of brassy voids? Is the dance also a minus? Has the war so energetically fought by George Balanchine, Agnes de Mille, Jerome Robbins, etc., etc., to make dance in Broadway musicals free been all lost?

From November 15, 1956, when *Li'l Abner* (presented by Norman Panama, Melvin Frank, Michael Kidd; book by Panama and Frank, based on Al Capp characters; Gene de Paul music, Johnny Mercer lyrics; direction and choreography by Mr. Kidd) opened at the St. James, until May 14, 1957, when *New Girl in Town* (presented by Frederick Brisson, Robert E. Griffith, Harold S. Prince; George Abbott book based on O'Neill's *Anna Christie;* Bob Merrill music and lyrics; dances and musical numbers staged by Bob Fosse) opened at the Forty-Sixth Street, we saw some fifteen musicals (including five City Center revivals)—musical comedies, revues, a musical fantasy, operettas, even a self-styled "comic operetta," *Candide.* We saw at least two "straight" plays which involved dance—*Volpone* (Daniel Nagrin's buoyant movement direction) and *The Virtuous Island* (Talley Beatty)—and several others with dance built in came along in the repertoires of those unique visiting companies, The Old Vic and the *Compagnie Madeleine Renaud-Jean Louis Barrault* (both on view through the showmanship of S. Hurok). But the greatest of all, choreographically, was a City Center revival of a ten-year-old musical fantasy, *Brigadoon,* with chore-

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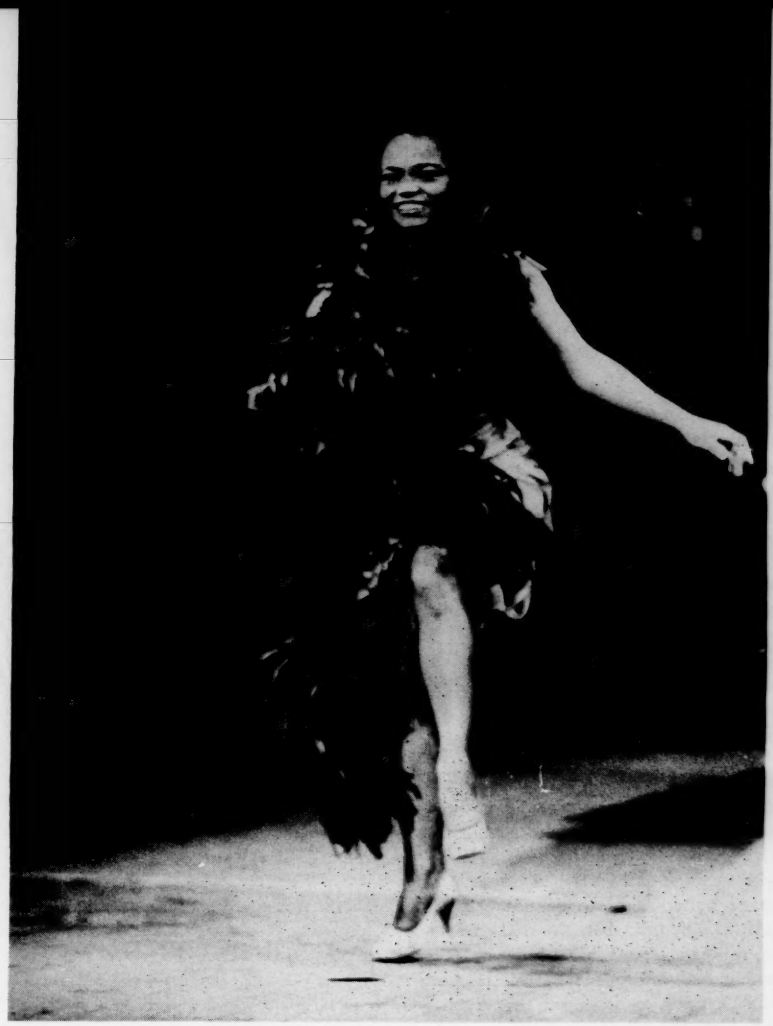
Photos by Fred Fehl, Bob Golby and Alex Jeffrey



At right:
Ex-Dunham dancer Eartha Kitt, as Mehitable the cat, shakes and shimmies with compelling vigor in "Shinbone Alley."
Far left (top):
Harvey Hohnecker (left) and Harvey Young, backed by dancing group, partner Gwen Verdon in a cakewalk from "New Girl in Town."
Near left:
Virginia Bosler and dancers in "Brigadoon" repeat Agnes de Mille's poignant choreography during a recent revival.
Far left (center):
The good-looking dancing chorus of "Happy Hunting" was directed by Alex Romero and Bob Herget.
Near left:
Michael Kidd's uninhibited dances and dancers give flavor to "Li'l Abner," which he also directed.

Far left:
The nimble terpsichorean aspect of "Bells Are Ringing" was arranged by another director-choreographer — Jerome Robbins.
Near left:
"Livin' The Life," based on Mark Twain's Mississippi river stories, had its greatest success in John Butler's dance scenes. Here, Loren Hightower, (center) and Timmy Everett (high up) hang suspended while Lee Becker howls with laughter.

ography (honest-to-goodness choreography, although the program says "Dances and Musical Numbers") by Agnes de Mille. With *The New York Herald-Tribune's* Walter Kerr we agree. "Little did I think," Mr. Kerr wrote, "I'd ever be mooning over those twenty-minute first-act finales in which girls in petticoats got endless free rides on the shoulders of men in boots." It's a pretty impoverished time for dance on and off Broadway when the most original choreography of the season is ten years old."

First musical of the season, *Li'l Abner*, is frankly billed "a musical comedy." And that is precisely what it is—an old-time, loud-mouthed musical replete with a troupe of eccentric comedians, torsoey show-girl types and numerous hard-working dancers. Michael Kidd not only co-produced this comic strip but directed and choreographed the entire proceedings. As a co-producer Mr. Kidd is fine. He doesn't short change, gives the customers more production than any two eyes and ears can take in an evening. As a director Mr. Kidd is also fine. The show moves as though jet-propelled and makes about as much noise. As choreographer Mr. Kidd is fine, that is if you disregard *Li'l Abner*, mostly. The dances (not the dancers —they are splendid—and how very many really good dancers seem available these days!) were, we must admit, strictly in the manner of the show. But surely Michael Kidd, one of our most inventive

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choreographers, need not depend so exhaustingly on that corny slap-your-knee-push-it-down-stomp step so necessary to all comedy dancers portraying rubes in vaudeville long, long ago. Sometimes, while sitting through Li'l Abner, we wondered whether we were suffering a hoedown much the way those engaged in more sedentary pursuits suffer nervous breakdowns. The big number in Mr. Kidd's musical comedy is "Sadie Hawkins Day." It is said to be a ballet, and in Broadway musical terms it is. In *Li'l Abner* terms "Sadie Hawkins Day" is a chase boisterously in dance form. Kidd utilizes his customary vocabulary, his happy penchant for swift and surprising group movement, his tricky combinations of simple low-comedy effects blended with genuine and sustained contemporary dance patterns. He's his usual brilliant self at all this, but the mixture's one we've had from him before. There's nothing adventurous about it. It doesn't add anything to dance on Broadway. It's furiously fast, clean, sometimes seriously comical, and ultimately just a little boring—like *Li'l Abner*.

Then along came a revue called Judy Holliday disguised as a musical comedy, *Bells Are Ringing* (Theatre Guild presented; Comden, Green lyrics, book; Jule Styne score). Jerome Robbins directed, and along with Bob Fosse he is credited with "dances and musical numbers staged by." Now we all know that Mr. Robbins is one of Broadway's supreme dance geniuses, and we also are beginning to realize that Mr. Fosse has a happy way, choreographically, with almost any given Broadway musical situation. Fosse with a slight touch of Robbins did *Pajama Game*, and that was a delight. But Fosse and Robbins, both doing *Bells Are Ringing* and both making those bells sound more like gongs (the kind that Major Bowes was wont to clang on his Amateur Hour). Now how could that be? Maybe it's because *Bells* isn't nearly as good a show as *Pajama Game*. Maybe it's because our best choreographers should content themselves with choreography and stop trying to run the whole show. But who can blame an artist, frustrated by non-comprehending directors, for wanting a chance to show what he could do if all the power were in his hands? No matter what the reason, *Bells Are Ringing* emerged, choreographically, uninspired. It has the special Robbins touch and the growing Fosse touch, but it never lifts you right out of your seat and sets you dancing in the aisles the way both *Billion Dollar Baby* (Robbins) did and *Pajama Game* (Fosse) sometimes did. *Bells* does give Ellen Ray a Fosse cha-cha — tight trousers, etc. Frowsy nightclub glamour is ticked off. We get to go on one of those subway rides we've been on ever since Robbins first set us on the way in *On The Town*. About Miss Holliday: she kicks a dainty foot with the best of 'em. Light as a condor's feather, that girl. Syd Chaplin, Judy Holliday's *vis-à-vis*, is that happy musical asset, a real, old-time charmer who smiles his way through his routines. This show is just about the worst looking we've seen in a long time, but not when Holliday and company blot out the decor, and fortunately that's most of the time.

Just three nights before *Bells* tintinnabulated into the Shubert, up the alley and across the road *Cranks* opened at the Bijou — but not for long. *Cranks*, written and directed by Royal Ballet choreographer John Cranko, had theatrically enchanting decor by John Piper. It was danced, emoted and sung by Hugh Bryant, Anthony Newley, Annie Ross, Gilbert Vernon. No troupe of dancers, no chorus, just four people, Piper's sets, Cranko's invention, and John Addison's music made up this little revue. *Cranks* ran indefinitely in London where it first opened, but New York didn't see it that way. It was, perhaps, too much a series of stunts, choreographically and theatrically. But it did have one rich advantage. It was new in its approach to that old form, the revue. Cranko gave his show a complete gestural and choreographic score. He orchestrated the body movement in each number, utilizing mime, acrobatics, balletic and jazz patterns. And sometimes he was amazingly successful, especially in the material he devised for Gilbert Vernon, a most talented dancer, mime, and comedian. But towards the end of Act I, Cranks made us cranky — too much cleverness, too much on one long hollow (albeit shiny) note. Eventually it drove us from the theatre. One note sustained for several hours is a torture staple.

Then there was *Candide*, "a comic operetta," the program informed, "based on Voltaire's satire" [Book by Lillian Hellman; score by Leonard Bernstein; lyrics by Richard Wilbur (Pulitzer Prize Poet '57), John LaTouche and Dorothy Parker; decor by Oliver Smith; costumes by Irene Sharaff; directed by Tyrone Guthrie]. But who laughed? Who even smiled? No choreographer was listed, but way at the end of the program: "The Management wishes to express it appreciation to Anna Sokolow for her assistance." Pity the management didn't just let Miss Sokolow assist a bit more, for the little dancing there was in this huge disaster moved the proceedings along smoothly and professionally. Dance here was mostly a matter of devising action patterns based on a confusion of period, social, and regional dance: a waltz, several Latin passages, a Venetian bounce. The show's biggest dance moment came when Brazilian characters did a Latin

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DANCE AROUND THE WORLD

First in a series of photographic essays by Eliot Elisofon

Eliot Elisofon is an attractive and energetic man. There is about him a positiveness and a lack of pretention usually described as "warmth." It is the human directness of a man who has seen a great deal—with the interior as well as the exterior eye.

Mr. Elisofon has been on the staff of LIFE Magazine since 1942, and, as one of its most famed photographers, has frequently been on assignment to bring to the millions of LIFE'S readers an awareness of the least well known areas in the world. Few if any other publications any place would have had the vision, and the capacity to carry it through, that have been necessary to produce Elisofon's fabulous travel photos. And as a reader we have been truly grateful each time they have appeared in LIFE Magazine.

But now we have an even greater indebtedness. Thanks to Mr. Elisofon's interest in DANCE Magazine, LIFE Magazine has made an exception to its standing policy and granted him and us the right to present a group of his unpublished dance pictures, taken in the course of assignments to remote places in far-away countries.

The opportunity to show these photos fills us with a sense of pleasure and excitement, and also a small amount of trepidation—the latter because we know that to a great many theatre-minded American dancers and dance enthusiasts, the so-called ethnic dance has limited appeal. Americans are not always aware of the basic integration of dance and society that is part of mankind's heritage. But our confidence lies with Mr. Elisofon and his pictures. We think they will help to reveal a new world to many of our readers.

Armed with his battery of small cameras—sometimes a Rolleiflex, a Hexacon, a Nikon, a Canon—and also with the eye and heart of the artist, he invites us to join him in his adventures with the dance. In this issue he gives us brief but unforgettable views of Japan and Bolivia. Africa and the South Seas lie ahead.

In addition, we bring you brief notes from the most eminent dance and anthropology authorities on the areas.

We think you are in for an experience that will leave you wiser and happier. *Bon Voyage!*

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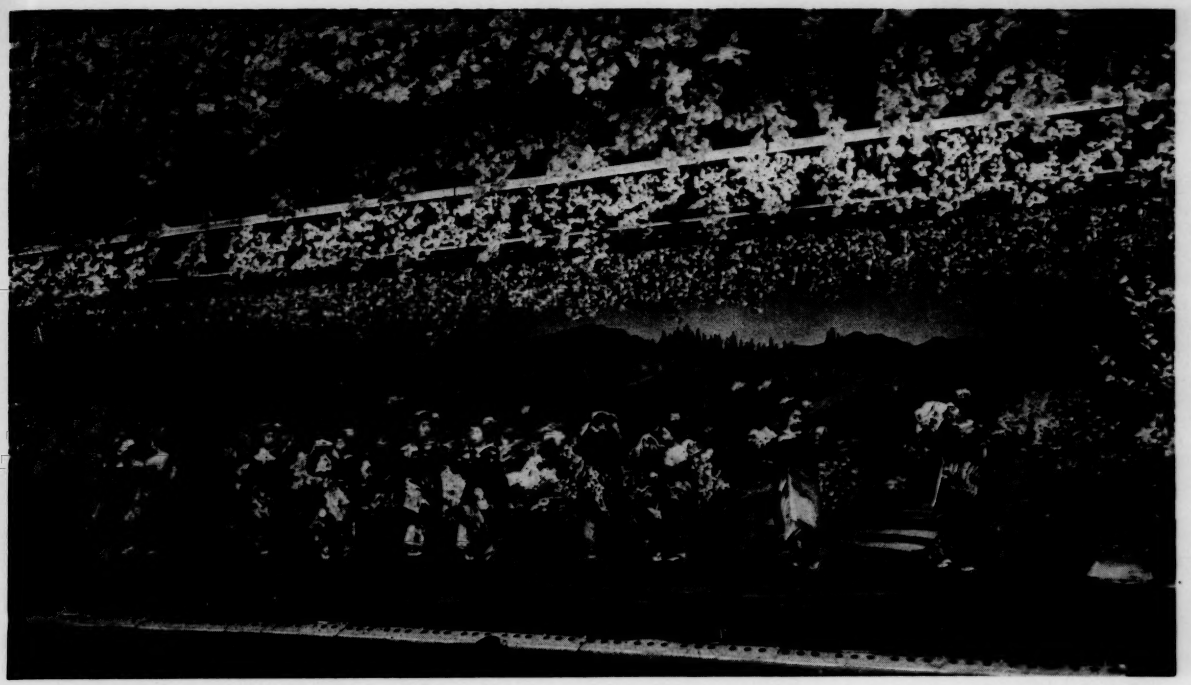


DANCE AROUND THE WORLD (cont'd)

Above: The Gion geishas of Kyoto celebrate springtime's cherry blossom season in the traditional and spectacular "Miyako Odori" ceremony, accompanied by high-pitched voice, samisen, drums and bells.

Left: A temple dancer performs a 1500-year-old sacred dance at the seaside court of Itsukushima. At the rear, right, an ancient cinnabar tori juts from the shallow water of the Inland Sea.

JAPAN

NOTES BY FAUBION BOWERS

The most remarkable feature of theatre in Japan—the statement foreigners never tire of making, nor the Japanese of hearing—is that it embodies 1500 years of consecutive dance tradition. Every flowering of Japanese civilization is pin-pointed in one of its dance forms, still performed, more or less, or at least approximately, as originally conceived. One may be the *Bugaku*, as shown in the facing photo, where masked dancers in ancient court costumes perform their symmetrically perfect and exact movement to the accompaniment of orchestras of a dozen or so instruments—the oldest contrapuntal and harmonic music extant today. So old are these dances that their stories are forgotten and only their titles remain—titles like *Dragons Basking in the Sun, God of War*, or *Playing Polo*. Or the dances may be from a 500-year old No play. Or again,

(continued on page 80)

Below: A rehearsal at the Daiei Studio in Tokyo shows young actors and dancers training in contemporary dance, a form used chiefly in movies and variety shows.

At Lake Titicaca, high up in the Andes, a couple dances the "Huaiño," accompanied, at left, by the small "pipes of Pan." The "Huaiño," most popular of local social dances, is often part of the scene after religious ceremonials.

BOLIVIA

NOTES BY LISA LEKIS

So important is dance to the Andean Indians of South America that it is even used as a proof of age and adulthood. In many places a youth must reach a certain age to dance in the festivals. Thus to prove his age and manhood, the Indian will say, "I have already danced."

Dance has been a tradition among all the great Indian civilizations of South America. In the days of the Incas, it occupied the highest place among the arts as an expression of religion. The four annual religious festivals of the Incas were dramatized in dance form, and generation after generation has faithfully carried on the tradition modified only slightly by the passage of centuries and the imposition of a new religion. Dances now used to celebrate Catholic religious holidays retain much of their pagan origin, the occult symbolism of the dance maintaining and preserving the Indian's contact with his racial heritage and primitive religious cults.

Mr. Elisofon's photos, capturing as they do the full flavor of the market place and of the social dancing in a typical Andean scene, bring to the mind of the rare observer the color and variety of the actual religious festival celebrations in which dance plays so large a part. I do not mean to imply that all the dances mentioned below would be found at any one time—although they might be. That would depend on the where and when. There are over 200 distinct forms:

Bolivian Festival

As dawn breaks over the treeless, windswept shore of Lake Titicaca, the Indians appear, wrapped in their long ponchos against the bitter cold of the high Andes. In the village, from food and drink booths

(continued on page 75)

Whirling skirts display layers of petticoats like inverted flowers. Derby hats and shawls complete the costume of the Andean Indian woman.

Pipes and drums ("zampona anthara" and "cajas") set the rhythm and melody for Bolivian Indian dances as a spectator enjoys his "aguardiente" (native brandy).

THE END

BALLETS AT A BARGAIN

In Presenting Fifteen New Productions, the American Ballet Theatre Experiments in Dance Economics.

BY DONALD DUNCAN

It's an old story. The time is at hand, it is decided, to bring a ballet company in from the road to make a big splash in New York. To give them new life—and continued saleability—they need up-to-date national publicity and a fresh set of "Broadway reviews."

For this there must be, everybody agrees, at least one "world premiere," for to survive a ballet company must constantly produce new works.

A composer is commissioned to do the music. A choreographer either dashes out to rehearse the company on tour, or sets to work in New York with dancers who will not be the ultimate performers. A set designer rushes sketches to the scenic studio. A costume designer works out something to get the seamstresses started. A few days before opening, the collaborators converge, usually in an advanced state of hysteria, and try to put the pieces together.

All too soon comes the "gala world premiere." At this crucial point, after perhaps some $30,000 have been irrevocably spent, the ballet producers sit down out front to see if, by any chance, they happen to like their own show. And if it is a flop, $30,000 is down the drain.

No Broadway producer would take the chance of opening a show "cold," without an out-of-town shakedown tour or preview performances. Until an actual audience has reacted to an actual performance it is not possible to know for sure what works and what does not. The same is true—perhaps even more so—for a ballet, but the production timetable has rarely permitted the luxury of a try-out. Commitments for choreography, score, orchestration and decor are all made at the same time. If trouble develops along the way, it is too late to call a halt to the work of any of the collaborators.

When a ballet is put on the boards, that's it. The new work is either a total gain or a total loss. After a formal premiere it's next to impossible to do any serious correcting, and it's that opening night which the critics write about. Looking back over the experience of recent years, it is apparent that if the try-out method had been employed, a number of failures might possibly have stood a fair chance of success. And some of the shining examples of disaster might have perished before small fortunes were wasted on sets and costumes.

But there may be a way to stop the vicious circle. This season has brought one of the most hopeful of recent efforts to inject a planned economy into the ballet "business." The project is the American Ballet Theatre's *Festival of New Ballets*, on the four Monday nights of May at the Phoenix Theatre in New York City. By the time this sees print, those new ballets will have been presented. This, however, is written before the beginning of the series and is concerned only with some of the economic problems to which a solution is being sought.

At the American Ballet Theatre there has been some sober re-studying of ballet budgets. From its beginning in 1939 the company has had as its most generous "angel" its own director, Lucia Chase. However, no one fortune can be expected to withstand so relentless a strain and drain. Moreover, considering current inflated costs, it is senseless to try to maintain a creative program on such a precarious personal basis.

Like other ballets — and like symphonies, opera companies, museums, etc. —the American Ballet Theatre has been obliged to intensify its campaign for financial support from the wealthy, from foundations and from the general public. The agency through which this fund-raising is accomplished is the non-profit Ballet Theatre Foundation, which is headed by Blevins Davis.

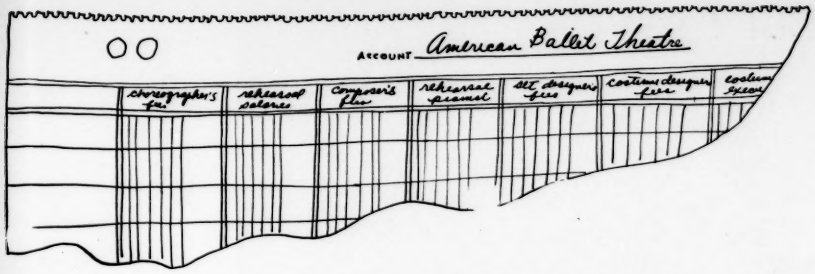
We talked over the Festival idea with Miss Chase; with John Onysko, the company's business manager; with Randall Brooks, the production stage manager; with Alexander Ewing (Miss Chase's son), who this season has taken over as Executive Secretary of the Ballet Theatre Foundation; and with Larry Arrick, Mr. Ewing's assistant.

For the seasons ahead, both on tour and in New York, the company's repertoire needs thoughtful replenishing. A diminishing audience return has inevitably set in for the "standard" ballets. The previous "shoot-the-works" method of adding new ballets has not resulted in enough usable productions. In fact, far too many have had a couple of expensive showings and then been put to rest in the warehouse.

Their basic idea of what to do was startlingly simple. In 1955 and 1956 the organization sponsored two Ballet Theatre Workshop programs, both of which played to standing room only. From last year's program a ballet was picked up for the company's repertoire—Robert Joffrey's *Pas de Déesses*. Why not, they thought, expand the idea of those Workshops? Instead of attempting to put together one or two fully produced new works, why not do fifteen? If the largest items of cost—sets and costumes—could be bypassed for the time being, all fifteen could be given an off-Broadway theatre performance for approximately the price of mounting and staging two finished ballets. Only after these try-out showings would a choice be made of which ballets should be completely set and costumed.

In preparation for the Phoenix series A.B.T.'s professional company rehearsed for seven weeks, their longest continuous working period since rehearsals for the very first season in January, 1940.

Stars and featured dancers made their contribution to the plan by agreeing to the same rehearsal pay rate as the corps members ($50 a week); the fee each



received for performances was minimum.

The Festival was divided into two parts. May 6 and 27 were "Previews" by the professional company. For preparation of those productions choreographers were paid at standard rates, on the assumption that the works being shown were actual try-outs for repertoire. The method of ticket selling was designed to stimulate public support for the company. Admission was by contribution to the Ballet Theatre Foundation, and a membership plan was offered for as little as five dollars.

In the Ballet Theatre Workshop programs, on May 13 and 20, outside companies, students of the Ballet Theatre School (along with a few borrowed company members) were the performers. These "guest" choreographers and dancers were provided the opportunity to demonstrate their capabilities to the public, and to the A.B.T., and were given the very considerable advantage of being able to present their premieres without the financial responsibilities of an independent concert. Tickets for the Workshop performances were on general sale at a three dollar top.

For seven weeks two large rehearsal studios were kept busy twelve hours a day. According to reports, the chance to work on new productions, rather than to go through more rehearsals of the "warhorse" ballets, seemed to give the dancers a new lease on life. And they enjoyed the extra advantage of being able to work without the worry of having to give a performance each evening. The choreographers appeared to be relieved that they were not pressed to give final consideration to matters of settings and costumes, and that the try-out method would permit the true concept of their ballets to emerge before such decisions had to be made.

Availability of the Phoenix Theatre was an important "plus-factor" which made the Festival worth trying. Although "off-Broadway," the lively series of Phoenix events has enjoyed a Broadway type of respect and regular attention from first-string critics. Like the City Center, the theatre has developed a large general audience of its own. In recognition of the value of the experimental program of the Phoenix, all the theatrical performing and craft unions have granted price concessions for productions there. The house does not have the aura of an out-of-the-way recital hall; the approach and the workings are thoroughly professional—and on schedule.

A.B.T. officials are eyeing another advantage of the cautious try-out idea. Between the Phoenix showings and the premieres of the works chosen is a summer period. During this normally slack season for scenic studios and costume workshops, price bids are certain to be sharply lower for execution. The more costly in-season labor always seems to be on an "emergency" basis, with an extra burden of last-minute time-and-a-half and double-time.

How many times have astonished dancers been given their first opportunity on the night of the premiere to see how the settings actually work? And how many have gone out to dazzle the critics in pinned-together costumes in which they have never had a chance to try to move?

Sizing up this experiment has brought to light some cost figures, most of which are determined by the unions involved, which show why ballet is so expensive.

The fee for designing one setting is $1,385. The design for each extra drop in the same ballet, such as an act curtain, is $850. The actual making of each drop is between $1,500 and $2,000.

The minimum design fee for a star or featured dancer's costume is $50, and those for lesser players are $25 each. For each exact repeat used, the designer receives $10. However, the smallest variation in color or fabric brings the design fee back to $25. A typical ballet costs in the neighborhood of $750 for costume designs. Execution cost, of course, depends on the intricacy of the costume, and ranges from $150 to $400 per costume.

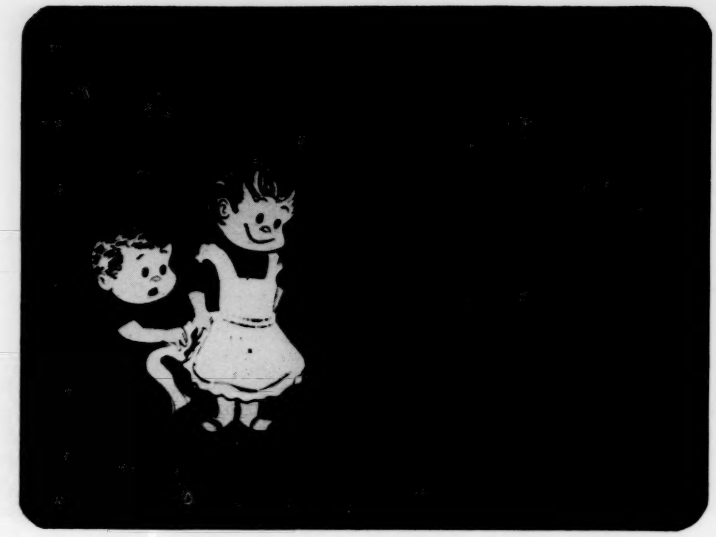
It is estimated that the designing and manufacture of sets and costumes amount to nearly 60% of the total cost of producing a new ballet.

Music is another major item. The composer's fee is only a beginning. The A.B.T. is obliged to have the orchestral parts copied out in two versions—one for a Metropolitan Opera-size orchestra, and another for the 20-piece orchestra used on the road. Copying parts generally accounts for about $1,500. Another $400 goes for the pre-premiere orchestra rehearsal.

Procedures normally followed allow three weeks of rehearsal for a new ballet. The services of the dancers, a pianist, the regisseur and the stage manager for that period cost about $5,000. (As an aside, it is distressing to note that, in the parceling out of the $20,000 to $30,000 to those who are involved in the creation of a new opus, the dancers are still coming in last—with the smallest share.)

Amplification of these figures would show that, in the plush atmosphere of the Metropolitan Opera, the presentation of fifteen finished ballets would easily amount to a cool half million dollars' worth of Festival. It looks as though the test run of these fifteen works at the Phoenix will be accomplished for a figure near $70,000.

Those ballets which turn out to be unsuccessful will have been given a chance at a cost which is reasonable and no one will have suffered unduly. Those which appear hopeful can now be produced with intelligent planning. It all makes good sense. *THE END*



A Juvenile TV "Spectacular"

Text adapted from program notes by Jerry Marans

Earlier this year, 80 moppets joined with program leader Dick Ford for a TV "Spectacular" called *Apron Strings*. Presented on KQED, the San Francisco educational TV station, it was one of a series entitled *Hop, Skip and Dance* devised by Mr. Ford for the nursery school set.

Usually Mr. Ford's programs consist of just eight youngsters, a different group each week. The children, ranging in age from three to five, are guided by Mr. Ford to experience the world about them and to re-create it through body movement. An egg beater, for example, sends them spinning in patterns of gaiety and joy. They become flowers that rise and grow under the fall of rain. Their bodies may form a circle that is suddenly transformed into a merry-go-round with prancing horses, brass rings and carousel. Sometimes Dick tells a story—*Peter and the Wolf; The Saggy, Baggy Elephant; Timothy the Tailor.* As he talks the children become elephants and wolves, princes and dragons; dancing and running through jungles and palaces and circus wagons.

Everything the children do is theirs alone. They are absolutely free in their actions. And yet, despite this freedom, they remain completely under their instructor's control, transported to some wonderful world devoid of television cameras, lights, observing grown-ups and other distractions.

Dick Ford is well qualified, by aptitude and background, to work with the children. He studied dancing at the College of the Pacific and then joined the Halprin-Lathrop modern dance group. Later he embarked upon a teaching career. He has done choreography for Stanford University productions and for numerous other colleges in the Bay area. And he has appeared as a solo performer in major cities on the West Coast. His rise to regional prominence came when he took his techniques to KQED and began the weekly children's program.

Apron Strings pictured on these pages had to do with aprons and apron strings as they led to dance ideas. In addition to the eighty exuberant dancers used to unfurl the theme, there was a sixteen-piece youth orchestra directed by Hugo Rinaldi.

PHOTOS BY TED STRESHINSKY

"This one's becoming," decides a would-be baker in the gentlemen's dressing room.

Some informal warming-up before going on the air.

Carpenter's apron on Dick inspires imitations of tools.

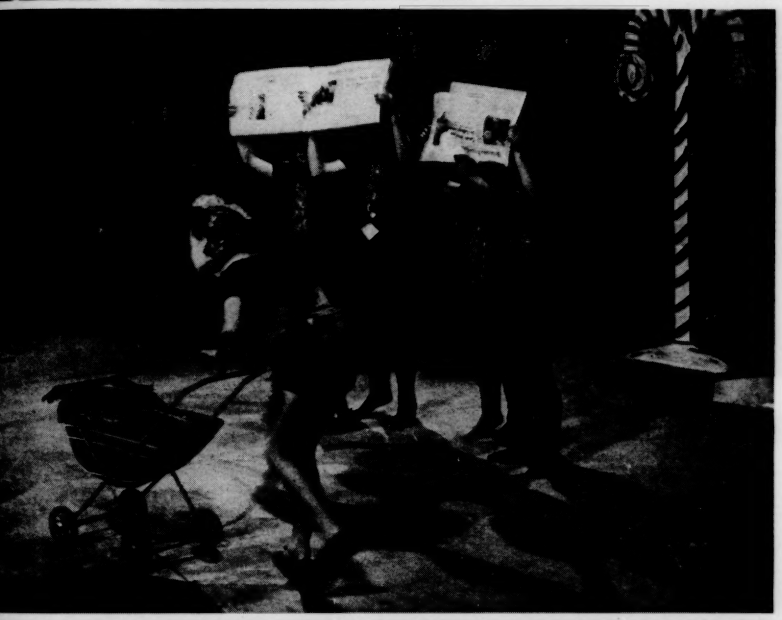
(over)

Dick Ford in zoo attendant's apron leads the way to the world of animals.

What have we here? Two lovely swans!

Dolls of different lands, each with her typical apron.

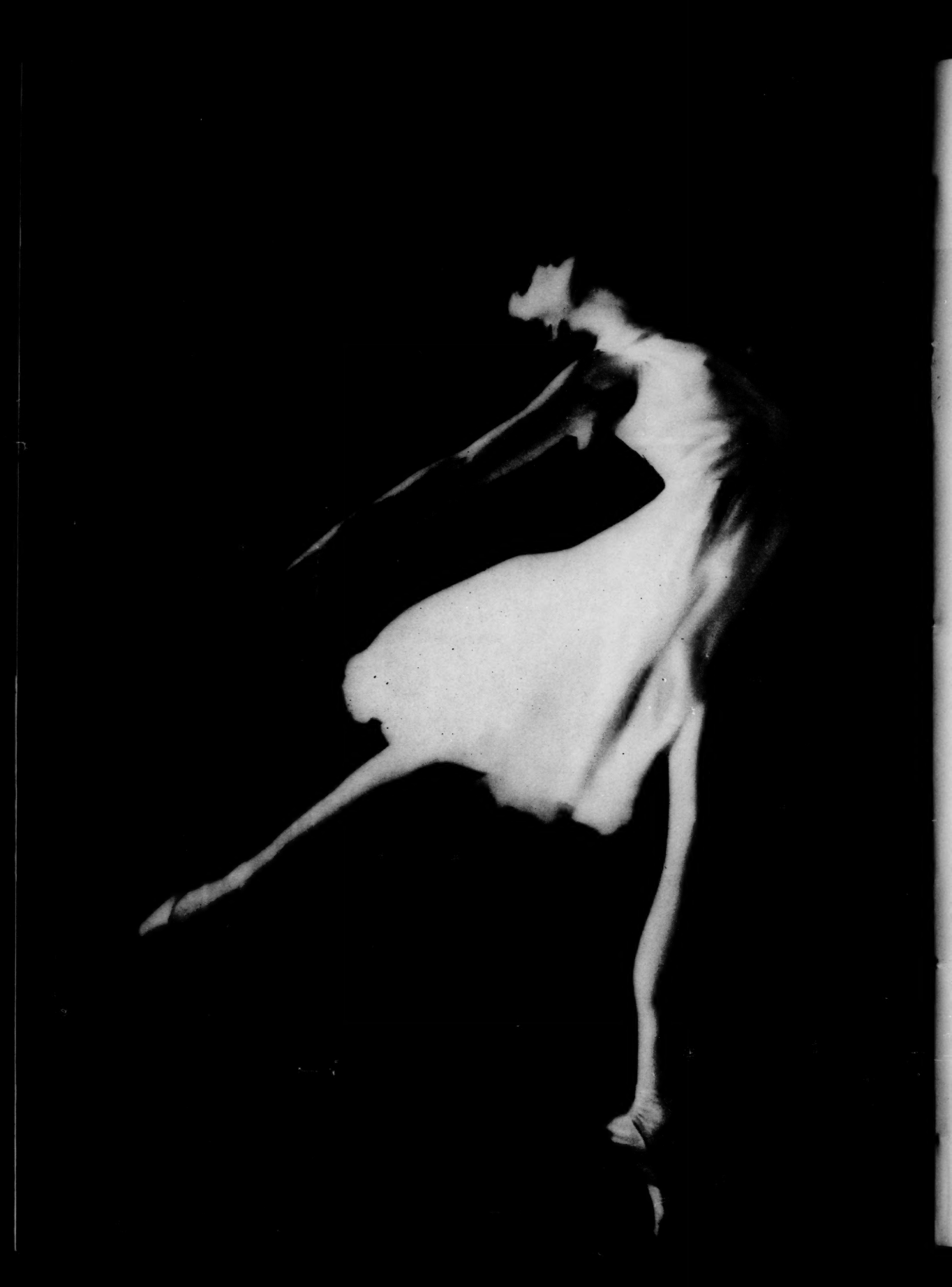
Bird's eye view of rogues in the park eyeing strolling nursemaids.



Nurse in her apron undergoes close scrutiny by the park rogues.

And after the program, a candy bar for everybody.

THE END



BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photograph by Zachary Freyman: Text by Saul Goodman

BARBARA MILBERG

Like many dancers, Barbara Milberg began her training for health reasons. And a career resulted.

When she was eight, her mother started her with ballet. Some time after, the lessons were discontinued to allow her more time for piano practice. But the dancing won out. At the age of eleven, Barbara was enrolled in the School of American Ballet, which has been her professional home since.

Barbara's stage debut came in 1947 when the New York City Ballet was still known as Ballet Society. Artistic Director George Balanchine needed someone to fill a vacancy in *Symphonie Concertante*. Barbara was chosen.

Two years later, with the stage well in her blood, she timidly asked Mr. Balanchine whether he thought she would ever be a good dancer. His non-committal reply made Barbara acutely conscious of the long road ahead. He said, "Point your foot and develop your personality. Then possibly in six years you might be a dancer."

Barbara's first solo role was the Mother in *Apollon Musagètes*. A role in *La Valse* followed. Because she is dark haired and intense in style, Barbara is cast for dramatic portrayals. Her initial association with Frederick Ashton's ballet, *Illuminations*, was in one of the minor roles. But she has since graduated to the impassioned role of Profane Love, in which she alternates with Melissa Hayden.

Although she has never studied acting, she feels that she has learned a great deal from her actor friends, who are constantly delving into the mysteries of dramatic motivation. She has remained a student of the School of American Ballet exclusively, but during the New York City Ballet's two London seasons she took as many classes as she could with Vera Volkova (now Ballet Mistress of the Royal Danish Ballet).

During the Company's 1956 European tour, Barbara was assigned a major classical role in the Pas de Trois of *Swan Lake*. Although she found it a challenge to follow Patricia Wilde, who was so strongly associated with the role, Barbara soon made it distinctively her own.

Offstage, Barbara is a science-fiction addict. She owns three cats and collects records with a strong emphasis on pre-Bach and Bach. When she has more leisure, she would like to devote herself to psychology, a subject of more than passing interest to her.

Barbara's only non-ballet appearances were as the Queen of the Night in *The Magic Flute*, which Balanchine staged for the NBC opera series, and a summer tour of the New England States in *Brigadoon*.

This past season, she added an important solo assignment to her repertoire. It was in *Divertimento #15*. And next fall she will perform the Queen in Jerome Robbins' *The Cage*.

There are many other roles that she would like to tackle, notably the solo in *Concerto Barocco*. But she will feel that she has really arrived only when she has the opportunity to create something choreographed especially for her.

And in the meantime, she also has her mind on choreography with, of all things, a horror ballet as her first project.

HOW TOE SHOES ARE MADE

1

2

(1) *The upper section of the shoe is assembled first. It usually includes three layers of fabric — satin, graduated layers of felt, and buckram or other stiff material. The layers are carefully glued to each other and to the lining. The upper is slipped over the last, wrong side out. A "fitting" is also inserted so that room will be left for the dancer's hose.* **(2)** *The surplus material of the upper is gathered into pleats under the toe. The pleating prevents the formation of a lump of fabric which would hurt the dancer's foot. The pleats are pulled in, made symmetrical, nailed in place, then sewn.*

Probably the most fragile looking and at the same time most sturdily functional of contemporary footgear is the ballet dancer's toe shoe. Worn only by the female dancer, it is made of soft, lustrous satin, with pink the preferred color. Its thin leather sole is very narrow and curves like an archprint in wet sand.

But the tip of the toe shoe is firm and hard — hard enough to take much of the strain of the dancer's weight off her vulnerable bunion joint — hard enough for the dancer to make an ominous thudding on the floor if her *bourrées* are not well controlled.

The toe shoe was not always like this. In the last years of the Eighteenth Century, ballet first began to be concerned with elevation, and by the 1830's the fanciful content of most Romantic works demanded an etherealization of technique. The dancer began to stand on the tips of her then-soft satin slippers.

Romantic ballerinas like Marie Taglioni, Fanny Elssler, and Carlotta Grisi cushioned their shoes as best they could by darning the tips. Samples of the footgear with the neat little interweaving darned pattern can be seen today in certain museums.

Needless to say, supporting the entire body weight on a mere bit of darning did not suffice. Many dancers did not have the compact foot structure to allow them to do this. And so there must have been more than one set of bleeding toes and strained joints after the average Romantic ballet performance.

As time went on, and it is not known exactly when, the idea of blocking the toe shoe took shape. It is usually accepted that in the 1860's, the mature period of Carlo Blasis, the great director of the Royal Academy of Dance at La Scala, the blocked shoe come into fairly common use. The practice of darning the tips has, nevertheless, continued to the present day. It is now done, not to strengthen the shoe, but to make it grip the floor more securely.

The making of toe shoes is a very special craft. It is one that has usually been passed down from father to son through the years. Even today, with many large companies engaged in their manufacture, there is much hand work, and each company has certain individual trade secrets for the achievement of flexibility and perfect fit. But a few generalizations can still be made about the complex and somewhat mysterious rite of constructing toe shoes.

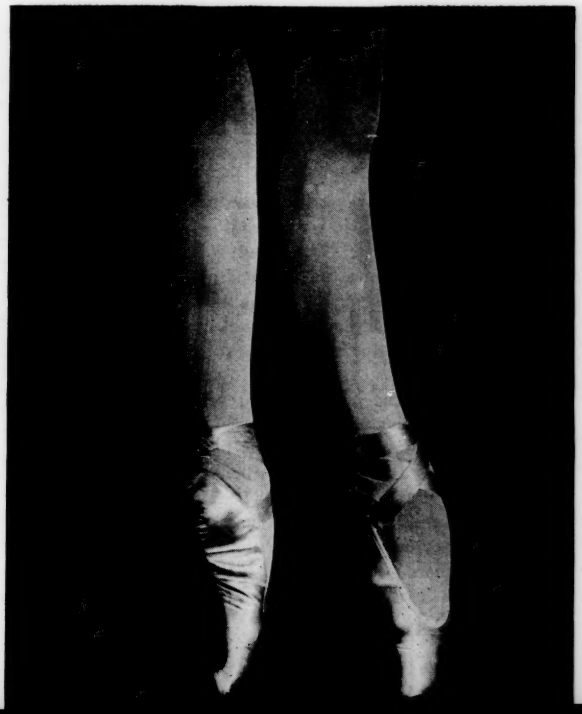
The pictures on these pages were taken by Freed's, a London manufacturer. American-made toe shoes, of which millions of pairs are sold each year here and abroad, differ slightly from the London-made variety. Their box is harder.

D. H.

3

4

(3) *Excess material is trimmed away. And the upper is now ready for the inner sole, which covers the exposed area and the edge of the pleating. The shoes lying on the shelf have been turned right side out. Their leather outer sole is also in place.* **(4)** *The toe is gently hammered to give it a smooth finish and rounded shape.*



The finished toe shoes are modeled by Svetlana Beriosova, of The Royal Ballet.

THE END

FOLK DANCE TRADEMARKS, Part IV

BY MARY ANN HERMAN of Folk Dance House, N. Y. C.

Last month we described the rather odd way of holding the lady's inside hand in the Danish *Sonderhoning*. In the second part of this dance, the dancers are brought into quite intimate contact as the man places both hands clear around the girl's waist. She tucks her right arm under his armpit and rests it on his shoulder blade. Her left hand is held behind her own back. Thus snugly embraced, dancers have themselves an exhilarating time, especially if both are on the rotund side.

There are various methods of holding hands in folk dancing. The ordinary "how-do-you-do" greeting, held high or low, is a must in dances of the British Isles. In other places, as in American squares, hands are grasped palm to palm with thumbs on the outside and elbows bent. In making a star figure, whether right or left hand, a wrist hold would be used in many of the Scandinavian or German dances, but never in the British Isles.

Another common folk dance position is the shoulder-waist one, where man places both hands on the lady's waist and the lady puts both hands on man's shoulders. In the Scandinavian countries this is usually done with taut, stretched hands as in the Swedish *Hambo*.

Hope Hawthorne

Danish

In Germany, Austria, and Switzerland, the arms are rounded out. At times it becomes a shoulder blade position, as dancers shift the position of the hands to that part of the body. A fly on the ceiling, perusing activities below, would see almost a perfect circle made by the rounded out arms in this position.

The Irish have an intriguing method of holding two hands called the "wrap-around." Dancers cross hands, bring them up to chin height with elbows bent. This varies at times with the man spreading his elbows out sidewards and the girls resting their hands on the outspread elbows.

When the Estonians dance in shoulder-waist position in their *Jamaja Labajalg* they say you "hold yourself as if you were balancing a glass of water on your head."

Costumes play a role in the creation of some folk dance gestures. Ukrainian girls place their free hands on their bosoms when dancing whether they wear beads or not. Such a gesture came about because originally many heavy strands of coral beads were worn. The hand was thus placed to prevent the beads from chucking them on the chins. German girls wear many heavy coins on their bodices. The result is that German girls place their free hands on their stomachs when doing the fast pivots of the landlers to prevent the coins from jouncing up and down. In some areas girls tuck carnations into their bodices and what better reason than to lean back from the man with hands behind their necks during a landler so that the men may better admire the carnations! ?

Hope Hawthorne has illustrated both of these gestures in native costumes. In the German illustration, note that the lady holds on to only one finger of the man's hand with her fist. This is a typical folk dance gesture making it easier for the girl to twirl.

There are many other examples we can offer — perhaps another time. We've not discussed in this series the obvious trademarks such as tambourines, wooden shoes, castanets or even special dances identified with only one country such as the Neopolitan *Tarantella*, the Swedish *Hambo*, Polish *Krakowiak*, etc.

We have tried to show instead how, in dances that have common figures, it is the little differences that give each dance its national character. Just like yodeling. There is a big difference in the style of yodels of Switzerland, Germany, Austria, and the United States. Yet unless someone points them out to us, we may not be aware of these differences.

Perhaps this series may help you to enjoy the folk dance better as a spectator, or improve your dancing if you're a participant.

(END OF TRADEMARK SERIES)

German

Fourteenth in a series of YOUNG DANCER "STORIES OF THE BALLET" by REGINA WOODY, illustrated by ARLINE THOMSON

La Fille Mal Gardée

Comedy ballet in 3 scenes
Music by Johann Wilhelm Hertel
Book and choreography by Jean Dauberval
First known performance about 1786 by Danish Ballet
Original date unknown

It is just possible that *La Fille Mal Gardée* is the oldest comedy ballet still being performed. (It is in the repertoire of the American Ballet Theatre.) And it is certainly based upon one of the oldest situations in human experience.

An ambitious mother wishes her daughter to marry a wealthy young man. And to prevent the girl from marrying the humble suitor of her choice, the mother supervises her every action. But true love wins out. The mother supervises so well that she inadvertently brings the lovers together.

Here's how it all happens. Pretty Lisette loves Colin. And it is a love with which the average teen-ager would have no difficulty identifying. The scenes between Lisette and Colin are romantic as well as deliciously comic. Lisette absent-mindedly waters her garden, all the while dreaming of her lover, only to find herself watering him, too!

Every time they are together, Lisette's mother discovers them, and poor Colin has to flee for his life. Yet they somehow get together again for lovely dances like the one in

(over)

which they hold onto the ends of a bit of blue ribbon. Such gaiety and sweetness are not often seen on our more sophisticated stages.

But Mother Simone is not to be outdone by Lisette's willfulness. She has a suitor all picked out for her. In an amusing scene, the young man, Alain, arrives with his father.

He is a very puny specimen. Completely immune to Lisette's charms, he leaps happily about the stage, catching butterflies. Lisette finds him very distasteful. But their parents are oblivious and go off to sign a marriage settlement.

The young people are left behind, and Colin soon returns. Lisette convinces him that she still loves him, and while the foolish Alain continues to pursue his butterflies, Lisette and Colin dance a lovely *pas de deux*. A thunder storm comes up, and all must seek cover.

Lisette and her mother are at home awaiting the end of the storm. Colin peers in over the transom, and Lisette decides to dance for him. She gets her mother to play a tambourine, and as Lisette dances, the mother falls asleep.

When the mother awakens, she leaves the room, and Lisette's friends come in bearing sheaves of wheat. Hidden in the pile of wheat is none other than Colin. He proposes to Lisette.

They hear her mother returning, and Lisette hastily conceals him in the hayloft. But she has forgotten a scarf that Colin has just given to her to plight their troth. Her sharp-eyed mother spots it, and to punish her, locks her into the same hayloft!

Wedding bells peal out. The villagers arrive for the festivities. Alain stands meekly awaiting his bride. Triumphantly, Mother Simone throws open the door of the hayloft and out comes her dishevelled daughter with Colin.

Woe of woes! Daughter is compromised and it is all the mother's own fault! What to do? Change the names on the marriage contract, of course, and make Lisettte an honest woman, the wife of Colin. Everyone kisses everyone else, and the curtain falls on a comedy as up-to-date as it was 200 years ago . . . and one that will undoubtedly continue to delight audiences for centuries to come. *THE END*

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FRESH FOR SUMMERTIME

BY ANTONIA DOBROSLAVICH

Dancers are a hard working lot. And their constant physical exertion frequently presents a problem in ordinary hygienics. But experience proves that bathing, clean underclothes, frequent changes of outer clothing and the use of mild scents are tremendous aids in maintaining the desired results. *And they are especially important now with summer on the way.*

Bathing. A slap-dash wash may make one feel reasonably refreshed, and is about all that can be obtained after class, rehearsal or performance. But the frequent bath or shower and the use of soap are a must. The body passes its impurities through the skin and requires the cleansing that only good bathing habits can give. Some may find that frequent use of soap is drying to the skin. There are body creams and lotions to suit the needs and tastes of all.

Hair. One item which is too often neglected is the hair. Hair has a way of retaining odors, and after much physical exertion will exude unpleasant fumes which can be deadly, particularly at close contact. Hair should be washed, dried and aired. We shall deal with the care of hair in a future article.

Deodorants have become as accepted as dental creams and powders and are used by both sexes. Although they do not completely solve the problem, they do take care of those areas where there is excess perspiration and little opportunity for air to circulate.

Scents. After-bathing lotions and toilet waters are refreshing, and usually the scent lingers pleasantly. Dancers are great users of toilet waters. No dancer's kit is without his favorite one ready to be used before and after classes. The use of toilet water can be a very touchy problem. Each one must find the scent that is best suited for him and use it with discretion. Heavy perfumes should never be used in the place of toilet water or cologne.

Clothes. All the body care in the world will be negated if underclothes, outer garments and practice clothes are not properly cared for.

Undergarments should be changed fre-

quently and washed thoroughly. Socks and stockings should be washed and changed daily. Shoes should be aired between wearings. Practice clothes *must* be washed and *thoroughly* dried. There is nothing more unpleasant than the damp, musty odor of improperly dried leotards or tights. Practice clothes and towels should be removed from the carry-all as soon as possible and washed immediately. They should never be left in the studios, to be worn the next time. If studio managers would make it a strict rule to forbid the storing of practice clothes in studios, the dressing rooms would have less of the pugilist's gymnasium odor.

Outer garments should be hung up and aired after each wearing.

From the foregoing it is self-evident that the dancer applies all the common, everyday precautions to maintain a healthy, attractive exterior. The dancer, however, must practice a little harder and more frequently.

Now—what about the dancer between periods of working? To be aware of the special calling is to be more particular of the niceties—the special grooming, the clothing, the charming aura to create the individual "frame." Here perfumes can play a real role. There is so much to choose from that there should be no difficulty in finding the proper scent. By proper, we mean acceptable to the wearer as well as to the people about.

M. Edouard Cournand of Lanvin, on a recent TV interview, was complimented by the interviewer on the delightful scent he was wearing. Prior to this he had explained that the use of scent among men has again become fashionable, and that there is a wide variety, especially designed for men, from which to choose. Since World War II, when they found how refreshing toilet waters and colognes could be, men have continued their use. Another point which M. Cournand made was that the most "strategic" place for perfume for a woman is behind the ears and in or near the hair. Summer is coming. Make the most of it. But keep fresh, clean and attractive. *(more next month)*

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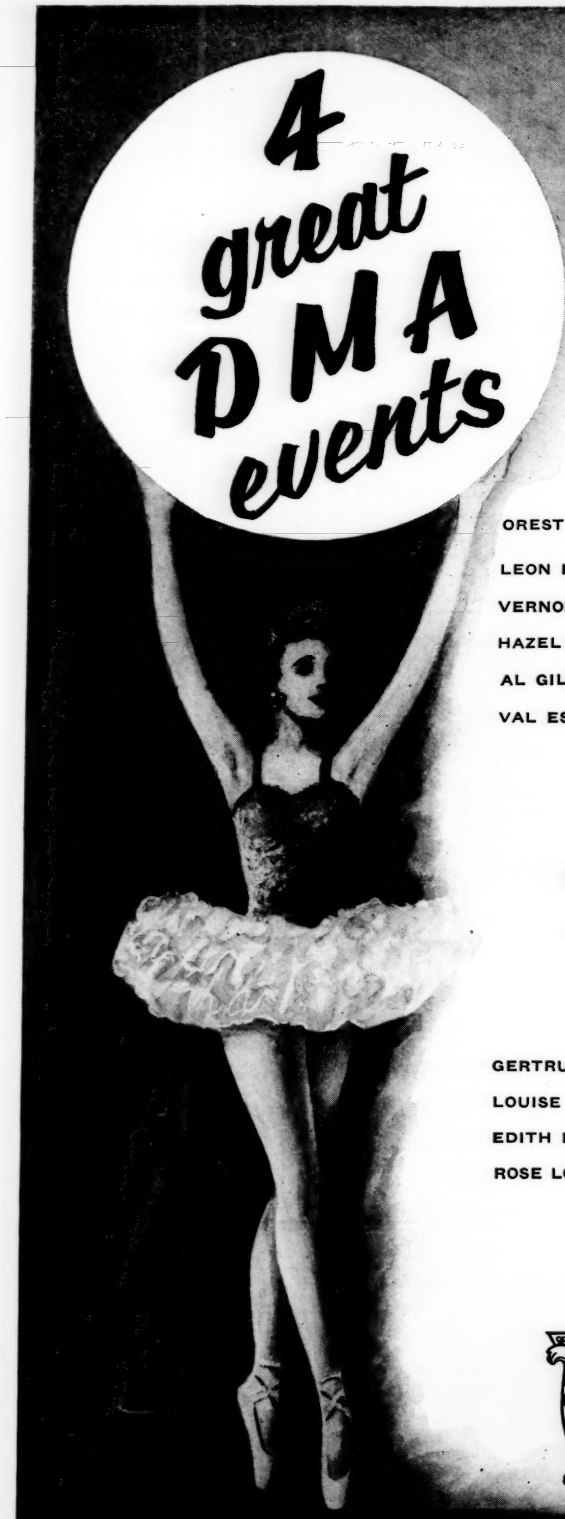

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Routines are valuable and often necessary elements of a dancer's career, but they are neither the essence of dancing nor of learning to dance. They are the framework within which a dancer dances. They are not a dancer's substance. A dancer's substance is himself and his technique.

By this time you must know your technique. Surely the labyrinth of slaps and riffs and shuffles and wings no longer hold any mysteries for you. There may indeed be new combinations of old steps, there may even be a few steps and movements you haven't seen or thought of. By all means take these and learn them! Anything that adds to your vocabulary and your understanding will make you more valuable both as dancer and teacher. As your technique grows, so will your authority. Audiences and students wish to be made aware of your authority — your confidence in what you do and believe.

One of the best ways of acquiring this is to be able to make up your own dances and help your students to do the same. I suggest, I beseech, that next season you attempt to do this. Know your technique as thoroughly as you possibly can, right up to the far end of your limitations. Know your limitations, too. Bring your students as clearly and as far along this path as their capabilities permit. Then have each of them make up a dance of his own, using the steps he knows.

It makes no difference if they are beginners, intermediate or advanced students. Or if their entire technique consists of slaps, hops, steps and shuffles with appropriate arm and body movements. The important thing is that they are able to make up a dance by themselves. A perfectly valid dance expression can be produced with a very limited dance vocabulary.

BY PAUL DRAPER

As dancers become used to relying on their own experience and understanding for the building of a dance routine, their technique will not only develop more rapidly, it will also develop meaningfully. I am sure you have seen dancers who concentrate on learning pirouettes or riffs until they can do fabulous combinations of each, and yet they never look as if they are dancing. If they are induced from the beginning to appreciate the value of the substance of a dance, their very own substance, they will avoid the step for the sake of the step and the routine for the sake of the parrot. They will, perhaps, become dancers.

Perhaps you will think that no student can make up a dance due to lack of iniative, imagination, time, or space. If you do think this, I suggest that you approach the problem by having a certain period of your class (or of your rehearsal, if you are on your own) given over to improvisation. This is one of the best ways I know to help a dancer grow in imagination and self-confidence. Use either set music or let the student choose a favorite beat. Suggest a mood, if you think that would be helpful. Then have each student improvise a short dance. At first some of them may not move at all, and some may be over-exuberant. But they will all start learning to be themselves. They will use this knowledge to help make more dances, and they will find time and space to do it.

With this element included in your training, you will find it less necessary to think of "material" in terms of copying dance routines. You will find that "material" exists within you and your students. You will find that technique grows as a means of creative communication instead of as a startling event.

The framework is never the essence, no matter how siren-like its lure. The beauty of beauty is that a vase isn't just a decorative design, it is to hold and to be held, just as an axe handle is made to swing a cutting arc, a wheel to roll and a dancer's movements to tell those truths that are ever-existing, ever-changing, and ever to be discovered anew.

(continued next month)

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THE MASTER TRIES SOMETHING NEW: Edwin J. Sims, left, author of the accompanying article, follows Fred Astaire in some figures which might be translated into a new ballroom dance.

DANCERS, LET'S TRAVEL

Authority Bemoans "Dancing on a Dime"; Pleads for New Space-Covering Dances

BY EDWIN J. SIMS

What ever became of dancing? I remember as a kid my father telling about Tammany Hall, Webster Hall, Castle House — places where people felt the joy of movement. Then there were ballrooms where people danced the Peabody, One Step, Tango, Castle Walk. They traveled, covered space. That was dancing. What ever became of it?

I guess I'm a city hick who has grown accustomed to the squeeze of too many people in too little space. I'm certain that in some locales where space isn't at a premium people still find those nice large dance floors, where they can move. But can they dance any more? I wonder. Today it seems people take up a very small amount of dancing space.

In the dancing business, if you were to suggest teaching a combination that would cover a fair amount of territory, the pupil is likely to say, "Where am I going to do that? I'd take two steps and bump into ten people."

Even the training of teachers—the forerunner of what must eventually be taught to the pupil — is based on dances such as the Rumba or Mambo, in which one takes relatively small steps that don't require extensions of any nature. While the hips and body are used much more than in the past, I repeat you no longer see the beautiful, fluid movement across a floor that was once popular.

There are exceptional cases where you can observe these moving dances. An example is the Harvest Moon Ball in New York City, the last stronghold of the "Old Guard" type of dancing. This dancing, however, is open to criticism because, while it is fluid, it is not topical — there is absolutely nothing new. I would say that the winners of the 1936 Ball, dancing against the winners of this year's, would find no need to adjust their style, and the steps are definitely the same.

The dancers are still doing the cross step combinations that came from the Peabody and the running steps from the old One Step. The beautiful pivots and advanced turns are reminiscent of Vernon and Irene Castle. It's hard to imagine, I agree, what else is left to do, but I feel that if some "new thinking" judges were added to the efficient conservative ones who have worked with the Harvest Moon, there might result a blend of standard dancers and ones who would be imaginative enough to dream up some new combinations without fear of lower scores.

"New dances follow new musical rhythms." With progressive music, you would imagine that there would be a progressive dance. Music which has changed from strict jazz to almost a symphonic, classical manner of playing popular music ought to bring a classical way to do a ballroom dance. It's not my purpose here to try to dream up a new dance. I'm just bringing up for discussion something which has bothered me for a time. Why are there no new flowing dances?

Naturally, I would like to create a novelty that would be popular. But, to my recollection, there has been no dance in the past fifteen or twenty years that has become popular merely because someone in the dance field—Astaire, De Marco or Murray — created it. It seems that all popular dances begin with the populace. Afterward the experts add and embellish. But the basic idea usually begins with some primitive instinct in a group.

Here at home we haven't had a new North American dance that has been popular with the masses in the last two decades. The last ones were the Shag and the Big Apple, which came on the scene about 1936. It seems that while we're leaders in so many fields, our dancers, who are supposed to be creative, have failed miserably in finding a rhythm that the multitude would love. There is just nothing new.

Even when music like Rock and Roll comes along, there's no dance that was created for or singularly suits that rhythm. Some youngsters take the old jitterbug steps, add the Elvis Presley gyrations, and then call it Rock and Roll. What they are doing is not new — just borrowed.

I believe the lack of new dance thinking began around 1940. At that time, and before, it was customary for a band to have a musician in the orchestra leave his instrument for one vocal chorus. He would sing the words in tempo to the band. This, of course, meant that there was no interruption to the dancing. But around that time came Goodman with his specialists; Dorsey with his Jack Leonard, Edyth Wright, Frank Sinatra, Jo Stafford, the Modernaires; Harry James with Ziggy Elman, Dick Haymes; Artie Shaw with Helen Forrest, Billie Holiday; and finally Kay Kyser with Harry Babbitt, Ish Kabibble, Ginnie Sims and a whole musical college. Instead of an orchestra being used as a background for theatrical acts, these talents were incorporated into the orchestra. Instead of dancing to music, people either sat down to listen or moved in front of the band and rocked forward and back throughout the evening.

In New York, the Paramount, Strand and Capitol theatres for many years featured band entertainment. In retrospect it seems quite funny — thirty people seated across a large stage, looking like an old-time minstrel show. Possibly twenty were musicians; the rest comprised a vocal group — a scat singer, a female vocalist or two, always the romantic baritone, and occasionally a whistler whose mother was seated in the audience. This was great, but in so organizing themselves the orchestras defeated their own purpose, which was to play blended dance music. The lack of regard for the dancer reached its zenith when one band was booked into a large New York hotel. The audience was told to be seated from time to time — some of this music was not to be danced to! I think they lasted there four days.

Now that the trend is back to danceable dance music, let's think up a new dance — and one that travels. We're ripe for it.

(Mr. Sims was formerly National Dance Director of the Fred Astaire Studios. He has also been associated with the Arthur Murray Schools and with Tony De Marco. His dance descriptions have been published by Harms, Inc.; Duell, Sloane & Pierce; and DANCE Magazine.—Ed.)

"COUNTRY CLUB" PLAN

A Ballroom Owner Offers a Constructive Idea for Improving Business

BY MIKE STANZLER

When business is good, all the stockholders are bosom buddies. But when it's bad, everyone finds fault with the management. "Nobody is minding the store — there's too much entertaining — there's not enough hard work."

Narrowing it down to the ballroom business, which is at a low ebb right now, band leaders are blaming the ballroom operators, the operators are blaming the band bookers, the band bookers are blaming the band leaders — and 'round and 'round it goes. But the same wail exists in every business: the realtors are trying to figure out what's wrong; the restaurateurs are puzzled; so are the automobile dealers, theatre owners, bakers, bottle washers, inn keepers, and the air conditioning salesmen in Alaska.

If industries did not have their problems, all of us would get fat and lazy. However, as always, Mother Nature takes care of her children. She forces us to buckle down to work, and that's what brings on progress.

Years ago, ballrooms were strictly "lonely hearts clubs." Back then boys and girls would get acquainted and often get married, as a result of having met in a ballroom. Most often, in those days, young people went right to work after grammar school, and their daytime activities provided no opportunity for socializing. So they went to dances to meet members of the opposite sex.

Today, most everyone finishes high school, and a great many go on through college. Where do they meet members of the opposite sex? *In school,* of course. Ballrooms are no longer the places where they first get to know one another. When we conduct teenage dances in our ballroom, we regularly have 15-year-old youngsters attending *in couples.*

The automobile (with two or three in every family) has made the public mobile enough to select its own form of entertainment. With drive-in theatres, dog, horse and auto race tracks, amusement parks, etc., the competition is now much keener for the amusement dollar. Fortunately, however, Americans are still a fun-loving species and they present a stimulating challenge for the ballroom industry.

When people become prosperous, it becomes a must to join a country club. It remains, however, only a wealthy man's privilege. The strong appeal of the idea proves, to my mind, that today we have "lonesome couples," who want to become acquainted with other couples.

The club-joining urge can aid the ballroom industry. Ballrooms should, in my opinion, serve the masses by becoming the poor men's country clubs, and I believe that they should actually change their names to "Country Club Ballrooms."

Ballrooms, instead of offering dances, should provide "dancing parties." Under a club set-up, a small membership fee should be charged, with low annual dues. There should be elected officers, a board of directors, rules, a program committee to arrange events like Hallowe'en, Valentine's Day, Easter parties, etc.

At each dancing party a "Paul Jones" and every type of get-acquainted and participation stunt should be encouraged. Dance teachers should participate by holding sessions to promote improvement of dancing technique. But those teachers must also learn more about how to show the young public that dancing is more than technique — it is fun. When the public has fun, it will turn out in large numbers, without prodding by big advertisements and big name bands.

I propose that the National Ballroom Operators form the Association of Country Club Ballrooms, each operator to name his club with the designation of his ballroom; e.g., Rhodes Country Club Ballroom, Casino Country Club Ballroom, Commodore Country Club Ballroom, Totem Pole Country Club Ballroom, etc. If a patron of one club visits another city, his membership card should entitle him to visit the Country Club Ballroom there.

All the world loves to dance; the public loves participation. It's up to the ballroom owners, band leaders, dance instructors — and DANCE Magazine's BALLROOM USA — to go all out to promote dancing for fun, pleasure, recreation. "Dancing parties" will keep everybody happy.

(Mr. Stanzler is operator of the Rhodes-on-the-Pawtuxet Ballroom, Cranston, R. I. Anthony Riccio, who gives classes in Mr. Stanzler's ballroom, presented another aspect of this problem in "Ballroom Dilemma" in the March issue. —Ed.)

CHA-CHA FROM CUBA: This young lady and her romantic partner appear on the jacket of Panart's album, "Rico Cha Cha Cha," recorded by the Orquesta Sublime in Havana. Among the 12 selections on this LP are "El Peletero" ("The Shoe Salesman") and "Mi Pollo Está Para El Campo" ("My Baby's in the Country").

CHA-CHA'S A-BOOMING

The Calypso Craze Hasn't Dislodged A Contagious Latin-American Favorite

BY DOROTHEA DURYEA OHL

In all the furor over Calypso, let's not discount Cha-Cha, still a strong contender in the popularity sweepstakes. A report to our Straws-in-the-Wind Dept. from a young couple, just back from the West Indies, says: "There were ten Cha-Cha's to one of every other dance—on the ship, and every place we stopped." Avid resort week-enders tell us, "Cha-Cha is still the biggest thing around."

High schoolers, urban and suburban, tell me that at school affairs they do three dances: Lindy, Fox Trot and Cha-Cha. Admittedly things are a bit confused in the younger set. My daughter tells me that at her high school a lot of the kids are dancing to Calypso music, which they "dig." But what they're dancing to it—since they don't know what else to do—is actually Lindy. (Hence, perhaps, the new "Calypso" recording, *Rock 'n' Roll Comes to Trinidad.)* Down Philadelphia way, as we reported a couple of issues back, the teeners are interpreting Calypso with Cha-Cha steps. So, you see, we come full circle. You can't get away from Cha-Cha.

There are some to whom the *raison d'etre* for Cha-Cha is unfathomable. Quoting from *Dance in the Movies* by Arthur Knight DANCE Magazine, Dec. 1956) in his review of a musical featuring Cha-Cha: ". . . the dance is a curious combination of sexy come-on and staid stand-offishness. The couples make only occasional and fleeting contact. For the most part, each works intently on his own . . . with barely a glance at what his mate is up to . . . From time to time the man will hold out a hand to his lady, mimic a step or two with her, and then both are in their private worlds again."

Yes, but she's THERE. She inspires him, and he inspires her. He dances *to* her and *for* her. She dances to him and for him in response. This inspiration makes possible steps and movements which—if the dancer were to attempt Cha-Cha-Cha solo—would emerge ridiculously stiff and wooden.

To quote another of my colleagues: Katherine Sheehy, commenting last month on the Cha-Cha habits of Floridians, said, " . . . they don't stress what count one

starts on; they allow for individual styling and they themselves change counts frequently." This has been my observation right along — Cha-Cha is a fun dance. While the Cha-Cha combinations presented below (with more to come next month) are of necessity presented in one set form, you do them the way you *feel* them.

All Cha-Cha patterns described here consist of 2 slow movements plus 3 quick ones. Dance with flexed knees and relaxed hips, thus giving a slight side to side motion of the midsection. All the steps are small, with the "3 quicks" extremely small. Feet are picked up and put down with a slight knee action. Do not allow feet to slide on floor except on teaching Count 4. Musical count is 1, 2, 3 & 4. Teaching count is 1, 2, 3, 4, 5 (S, S, Q, Q, Q).

Description for man; girl counterpart unless otherwise specified.

SIDE (L OR R) CHA-CHA

Side L (or R)	1
Close R (or L)	2
Side L (or R)	3
Close R (or L)	4
Side L (or R)	5

OFF ON HER OWN: When the photo for this RCA-Victor album was made, Manny Lopez and his Orchestra seem to have been out for a ten-minute break. But this lovely enthusiast kept right on Cha-Cha-ing.

CHA-CHA BOX (SIDE CHA-CHA TWICE)

1st "Ct. 5" fwd (or bwd); 2nd "Ct. 5" bwd (or fwd):

Side L	1
Close R	2
Side L	3
Close R	4
Fwd (or Bwd) L	5
Side R	1
Close L	2
Side R	3
Close L	4
Bwd (or Fwd) R	5

FWD AND BWD (L AND R) CHA-CHA

Fwd L	1
Bwd R	2
Bwd L	3
Close R almost to L	4
Bwd L	5

This may be done starting right.

Bwd R	1
Fwd L	2
Fwd R	3
Close L almost to R	4
Fwd R	5

This may be done starting left.

FWD CRISS-CROSS CHA-CHA (L AND R)

The cross movement is here taken on a slant ("diagonally")—it is not a tight cross.

Fwd L crossing in front of R ft diagonally	1
Step in place R	2
Side L	3
Close R	4
Fwd L, turning 1/8 left	5
Fwd R crossing in front of L ft diagonally	1
Step in place L	2
Side R	3
Close L	4
Fwd R, turning 1/8 right	5

Note: It is possible to turn more than 1/8 on "Ct. 5," i.e., Fwd L, turn ½ left; the next "Ct. 1" Fwd R, facing left.

BWD CRISS-CROSS CHA-CHA (L AND R)

Replace fwd diagonal cross movements with bwd diagonal cross steps.

Bwd L, crossing in back of R ft diagonally	1
Step in place R	2
Side L	3
Close R	4
Bwd L, turning 1/8 right	5
Bwd R, crossing in back of L ft diagonally	1
Step in place L	2
Side R	3
Close L	4
Bwd R, turning 1/8 left	5

Note: As above, it is possible to turn more than 1/8 on "Ct. 5."

HOP CHA-CHA (L AND R)

Fwd and Bwd Cha-Cha, with one change —the addition of a hop, either preceding the 1st step, or preceding the 3rd. The hop is done in the manner of a buck or chug in tap dancing—a slight skid in the direction of the step which follows it.

Variation (a)

Hop R	and
One L Fwd Cha-Cha	1,2—3,4,5
Hop L	and
One R Bwd Cha-Cha	1,2—3,4,5

Variation (b)

Fwd L	1
Bwd R	2
Hop R	and
Bwd L	3
Close R almost to L	4
Bwd L	5
Bwd R	1
Fwd L	2
Hop L	and
Fwd R	3
Close L almost to R	4
Fwd R	5

Note: A hop may be inserted in other forms of the Cha-Cha fives in the same manner as described above, at the wish of the dancer.

CROSS-FOOT CHA-CHA, FWD AND BWD, L AND R

Fwd and Bwd Cha-Cha, with one change —tightly crossed feet, instead of almost meeting, on Ct. 4.

Fwd L	1
Bwd R	2
Bwd L	3
Bwd R, crossed in front of L	4
Bwd L	5
Bwd R	1
Fwd L	2
Fwd R	3
Fwd L, crossed in back of R	4
Fwd R	5

●

CALYPSO "STREET DANCE"

In Carnival Mood, Follow the Leader in This Calypso Party "Warmer-Upper"

BY WILLIAM COMO

Calypso remains the number one ballroom rage. There is still sharp controversy as to what's authentic, but this happens when any new dance hits the States. It would help to clear up the confusion if teachers were aware that Calypso has three forms: social dancing; Carnival or street dancing; and religious demonstrations.

In the March issue we presented the basic patterns of the social dancing. Here we offer a Carnival Street Dance, which works wonders as a party mixer. Since it is not danced in couples, it is appropriate for a group with an uneven number of ladies and gentlemen. Everyone can participate.

The Carnival Street Dance is done in

Gary Wagner

CALYPSO A LA MURRAY: Patricia Woods, John Davis, Andrew Dayton and Marie Mason (l. to r.) were among the Arthur Murray instructors of the 43rd St. studio in N.Y.C. who demonstrated Calypso at the recent Medal Ball at the Hotel Plaza. Event featured presentation of 93 Bronze, 20 Silver and 4 Gold Medals.

line—as we used to do the Conga. These steps were originally simple improvisations on walking as the celebrators moved through the streets. The procession is subject to the whims of the Leader, and the fun is in trying not to be fooled by him as he decides where the line is to go, how often he will repeat a pattern, etc.

Music is 4/4 time. Throughout there are two beats for each slow (S). Keep knees flexed and bounce slightly on all moves.

CARNIVAL STRUT

Tap L toe fwd (no wgt) (S)
Step on L ft (S)
Tap R toe fwd (no wgt) (S)
Step on R ft. (S)
Repeat.

FESTIVAL CROSS

Cross L ft. fwd over R (S)
Point R ft out to R side (no wgt) (S)
Cross R ft. fwd over L (S)
Point L ft. out to L side (no wgt) (S)
Repeat.

CALYPSO RONDE DE JAMBE

Step fwd on L ft (S)
Circle R ft (outside circle) (S)
Step fwd on R ft (S)
Circle C ft (outside circle) (S)
Repeat.

CARNIVAL SKIP

(a) Fwd on L ft (S)
Fwd on R ft (S)
Fwd on L ft (S)
Fwd on R ft (S)
(b) Fwd on L ft (S)
Skip on L ft (S)
Fwd on R ft (S)
Skip on R ft (S)
Repeat both sections (a) and (b).

PROCESSION BREAK

Wgt on both feet—bend knees and turn body to left (S)
Wgt on both feet—straighten knees and turn body to front (S)
Wgt on both feet—bend knees and turn body to right (S)
Wgt on both feet—straighten knees and turn body to front (S)
Walk around in a circle in place, starting on L ft and turning to left, using 4 slow steps.
Repeat the complete pattern starting with knee bend to right and finishing with small circle to right, still starting with the L ft.

●

BIRTHDAY CALYPSO

The *Antiquarian Bookman* of April 8, 1957, ran this letter from one of their favorite contributors, who on July 19th will celebrate her 96th birthday:

My Dear Mr. Malkin: I have not been able to write to you recently because we have been having so much fun with the new Calypso steps and music. It has been a bit confusing to all of us here at the Sickle and Sheath Tavern because of the mishmash of rumba and samba embodied in it. Listen with one ear and you dance rumba — or mambo, which as every school boy by this time knows, is just syncopated rumba — but listen with the other ear and your feet do samba, but you are not quite comfortable with either. We finally discovered Calypso is actually syncopated samba. Everything is moved up a bit on the beat, syncopated samba over claves rhythm and there you have it. You really should try it, Mr. Malkin. Or better yet, plan to come here in July for my birthday party when we will have a Calypso.

Grandma Lynch
Frugality, Pa.

BALLROOM EXAMINATION

In the February 1956 issue we published the questions of the *Suggested Ballroom Dance Examination for Teachers*, which was formulated by the National Council of Dance Teacher Organizations. Herewith we present the first installment of the Council's answers to those questions. The concluding section will appear next month.

The Council believes, as we do, that the standards set for teaching requirements must come from the teachers themselves. This examination is their recommendation as the basic ballroom test for admission into the various dance teacher associations.

(DANCE Magazine has previously published the Council's ballet and modern dance examinations, and their tap dance examination will appear in an early issue.)

TECHNIQUE

1. What is ballroom dancing? A series of rhythmic, concerted movements and steps, planned or improvised, timed to music and performed by couples. Also called Social Dancing

2. *What is meant by supporting foot and free foot?* Supporting foot is the one bearing the weight; free foot is the one which is not.

3. *With which foot does the gentleman begin? The lady?* In the U.S. the custom is for gentleman to start with his L ft., though in some Latin dances he may begin with his R ft. Lady counterpart.

4. *What is meant by Line of Direction?* Direction followed in moving around a ballroom—counterclockwise.

5. *In forming a circle of ladies and gentlemen, or in marching, on which side should the gentleman place his partner?* On his right.

6. *Name 4 positions in ballroom dancing and demonstrate them.* Closed, or waltz, pos.; semi-open pos.; open pos.; R or L outside pos., etc.

7. *Name what you consider the most important factors (at least 3) in (a) the gentleman's dancing and (b) the lady's.* (a) Rhythm, fluidity of motion, style, coordination, posture and position, ability to lead. (b) Ability to follow, plus all the above, except ability to lead.

8. *Define and demonstrate the elements of good leading and following.* For the gentleman to lead—the sure knowledge of what he wants to do and the ability to convey this knowledge to his partner. For the lady to follow—controlled relaxation and balance.

9. *Define and demonstrate the following:*

Step: A movement of the foot with a complete change of weight.

Walking steps: Steps which show motion with the intent to continue progression.

Three-step: 3 steps, as a unit, in the same general direction.

Close: A movement in which one foot is brought to the other with a change of weight.

Side-close: 2 movements—a side step with one foot plus a close with the other.

Contrary body movements: A style of movement in which the body moves in opposition to the feet; e.g., R shoulder fwd and L foot fwd.

Point: A movement in which the free leg is extended, toes stretched downward—usually touching the floor without weight.

Arch or draw: A movement in which one foot is brought to the other with *no* change of weight.

Pivot: A turn on the ball, or heel, of the supporting foot—degree of turn optional.

Rock: Most usual meaning—a fwd step with one foot and a bwd step with the other (or vice versa).

Balance: Step on one foot; draw free foot to supporting foot and rise (degree of rise optional); lower weight to first foot.

Cortez, or Corte: A step bwd, or fwd, bending knee as foot receives weight.

Dip: Synonym for Cortez.

Step through: To step—in semi-open or open pos.—between self and partner.

Ball change: A term borrowed from tap dancing—2 quick transfers of weight on the ball of one foot and the sole of the other.

Twinkle: 3 changes of weight—a step fwd (or bwd) on one foot; a close with the other; a step bwd (or fwd) with the first foot again (the last step moves in opposite direction to the first). A sideward Twinkle must finish with one foot across the other.

Commando, Charge or Pressure step: 3 movements—side L (press against floor); transfer weight to R in place; close L to R. Reverse for right.

Cuban walk: A unit of 3 walking steps.

Paddle turn: A forward step on same foot as direction in which turn is to be made plus a series of ball changes to complete turn—as in "Swing your Partner". (It is also possible to start a paddle turn with a ball change.) Another form: A step, swd and slightly bwd (or fwd), with ball of one foot plus a close with the other—continuing in series to complete turn.

Habanera: 3 transfers of weight (QQS)—L fwd, R bwd, L fwd; this may be done starting with either foot—fwd or bwd. A Habanera may also be danced swd.

Jasper Nuffer

DANCING MEDALISTS IN CALIF.: 94 students of Derrall and Chloe Call, most of whom were between 11 and 18, were awarded Bronze and Silver Medals at the March 30 Medal Ball at the Municipal Auditorium in Long Beach, Calif. Judges for the event pictured above, which drew an audience of 5,000, were Raun Niles, Suzette Lane, Harry Keep and Ronald Benefield. The Calls direct classes for more than 6,000 youngsters at their Fine Arts Center in Long Beach and in near-by communities.

10. *Name 6 ballroom dances popular in the U.S. today. Explain which of these you would teach first and why.* (Examiner may refer to list in Question 14).

11. *Explain and demonstrate the difference between a waltz step as used in the waltz, tango, foxtrot, samba.* Examinee demonstrates.

12. *Explain and demonstrate the difference between a two-step, a polka step and a rumba step.* Examinee demonstrates.

13. *Explain and demonstrate the difference between step arch and step close.* Examinee demonstrates.

14. *Explain and demonstrate the distinguishing style features of five of the following dances (selected at the discretion of the examiner): Foxtrot, waltz, Viennese waltz, rumba, tango, samba, mambo, Lindy, Merengue, Cha-Cha, Polka.* Examinee demonstrates.

(Concluded next month)

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NEWS OF BALLROOM DANCE

AROUND THE COUNTRY

The Surf at Nantasket Beach, Mass., marks the first construction of a major new ballroom in the New England area in more than a decade. Due to open June 14, the new establishment will have a capacity of 4,500 and 22,000 square feet of floor space . . . Bandleader Lawrence Welk takes a breather from his busy schedule for a fast 3-week trip to Europe in late June . . . The Waldorf-Astoria goes Calypso. Along with Sarah Vaughan and Count Basie, who open at the Starlight Roof June 3, will be the Haitian Moon Dancers and a Calypso revue.

BALLROOM USA's collaborators are getting around. Following the example set by Katherine Sheehy of L.A., our Chicago correspondent, Louise Ege, recently toured the Caribbean Calypso-land. This month Dorothea Duryea Ohl takes off for a visit to Panama and Haiti. Helen Wicks Reid was due to fly May 17 for a 3-month tour of Europe, which will include covering this year's *Star Ball* in London.

John Clancy has invaded Times Square. He and his wife KiKi held open-house April 28 to launch their new W. 47th St. ballroom school, which will feature Wed. and Sun. eve. student socials. Mr. Clancy continues as Ballroom Director of the 92nd St. YMHA and with his classes at the Central YWCA in NYC . . . *The Arthur Murray Party*, currently on NBC-TV Tues. eves., shifts to 9:30 Mon. from July 1 through Sept. 16 as a summer replacement for *Robert Montgomery Presents* . . . The Tony Perkins-Silvana Man-

gano film, *The Sea Wall*, is now to be called *This Bitter Earth*. Pictures of the stars dancing *The Crawl* in the picture were featured in last month's BALLROOM USA.

Better Dancing with Fred Astaire has been published by Harms, Inc., at $3.50. The book has 12 dance routines styled by the Astaire Studios. The dances are presented in Labanotation by Ann Hutchinson. Next to each notation chart is also a word description by Edwin J. Sims. A separate folio of the piano score for each dance is also included . . . The Park Ave. and Radio City Astaire Studios in NYC held their Trophy Ball May 2 at the Hotel Delmonico. A new Long Beach, Calif., Astaire school was due to open May 15.

photo courtesy Wichita Beacon

'COUPLES CLUB' INSTRUCTOR IS 73: "Moving in rhythm to music has a highly desirable effect on the nervous system. Many physicians prescribe dancing as an aid to self-expression and for helping in the cure of nervous ills." So says 73-year-old dancing master Frank T. Bosworth of Wichita, Kans., shown above with Mrs. Milton M. Armstrong demonstrating a jitterbug step for the Couples Club of Wichita's Plymouth Congregational Church.

CHICAGO BALLROOM NOTES

After a chance to see the real thing on a visit to Jamaica, the Dominican Republic and the Virgin Islands (with a Calypso orchestra and dancer aboard the cruise ship), it is difficult to understand why we even consider dancing to their folk songs and rhythms, but apparently we dance them — or else. I brought home records (cut in England), and the task was not to see if the *tunes* were interesting, but to listen carefully to the *words*, half of which would make parents shriek. I have just about decided to forget the native tunes and use the songs which hit the Top Ten or Twenty in this country. In the Dominican Republic, it was interesting to note, there was no Calypso in the hotel ballrooms. Only Merengue, with intricate breaks and turns.

At the April meeting of the Chicago Nat'l. Assn. of Dance Masters, which was heavily attended, everyone was looking for Calypso. Gladys Benedict, former Pres. of the Assn., had also recently returned from the Caribbean. Teachers felt that it was necessary to assemble and agree upon a few of the basic steps, and to avoid criticism by bypassing tunes with off-color lyrics. Grace Hansen, one of Chicago's top teachers, did a first-class job of presenting Calypso steps she had adapted, which could be taught to most sophisticated groups. The meeting added a new name to the ballroom instructor list — Arthur Knapp, who has a large, successful studio in Milwaukee. He taught usable, simple Cha-Cha, finishing with several novelty breaks.

Two schools which feature student contests are those of Catherine Cromwell in Danville, Ill., and Mildred Minuth in Lenox, Ill. The entire Tip Top Teen Dance Club of the Minuth Studio recently visited Chicago's Aragon Ballroom . . . The Leo Kehl Studios of Madison, Wisc., have approximately 600 students from the 6th grade up. Some of his pupils are presenting Exhibition Ballroom at the Air Force Base there . . . One of the fastest growing schools in Chicago's Loop is the Mattison Studio, with classes every night followed by "practice sessions." The Mattisons were Harvest Moon winners and are training couples for this year's competition . . . The Mario Fazios, the 1956 Harvest Moon All-Around Winners, who also won the grand finals on the *Dance for Dollars* TV show, have entered the teaching field and are training couples for competitions.

On Apr. 28 the Chicago Stadium was filled with teen-agers for the *Chicago Youth Rally*. Part of the program was serious, but the latter half was Rock 'n' Roll fun, with the teeners dancing in the aisles. A real tribute came from the Deputy Marshal, who had 300 policemen helping. "We were proud of these youngsters," he said. "We didn't have a minute of worry."

Wally Phillips has replaced Jim Lounsbury on *Bandstand Matinee*, WGN-TV's teen-age TV show . . . WBKB now has a Sat. aft. *Recordland Bandstand* especially for the younger set. Ronny Born includes news of dances city-wide. The program is a real contribution to ballroom at its best . . . At Melody Hill in North Riverside, Gus Dolfi's orchestra plays 4 nights a week. It is a favorite spot for all of Chicago's dance-minded, with a good floor and plenty of room to dance comfortably . . . The Blue Angel, Chicago's Calypso night club, has been featuring Jamaica Slim. He plays primitive instruments, sings and does some neat steps which can be taught in ballrooms. His work is a pleasing contrast to the wild, exotic revue.

Louise Ege

●

A PRIMER OF TURNS

Part III of DANCE Magazine's New Ballroom Dictionary Series

BY DOROTHEA DURYEA OHL

PIVOT TURNS

Pivot turns are the simplest in construction of all turns, but the most difficult to master for the average dancer. Basically, a pivot turn consists of a fwd step in the same direction as the turn is to be made, plus a bwd step on the other foot, until the desired degree of turn is completed.

PIVOT TURNS IN PLACE

Left (or Right) in 1/4 Turns:

L (or R) fwd, turn 1/4 to lft (or rt)
R (or L) bwd, turn 1/4 to lft (or rt)
L (or R) fwd, turn 1/4 to lft (or rt)
R (or L) bwd, turn 1/4 to lft (or rt)

The degree of turn may be increased—or decreased — according to ability and desirability; with a consequent decrease —or increase—in the number of steps necessary to achieve a complete turn, *i.e.:* A complete pivot turn right may be effected in 2 steps by turning 1/2 (180 degrees) to right on R fwd, and 1/2 to right on L bwd—which may be reversed for a left turn. R fwd, turn 1/3 — 120 degrees, to right; L bwd, turn 1/3 to right; R fwd, turn 1/3 to right, will complete a pivot turn in 3 steps—which may be reversed for a left turn. It is also possible to make more—or less—than a complete turn with pivot turn steps. Pivot turns in place may also be done in series—2, 3 or more—according to proficiency. Pivot turn steps may also be a combination of Q's and S's.

SEMI - PIVOT OR HALF - PIVOT TURNS IN PLACE: So-called because a combination of pivot turn and two-step turn—about half and half, the final movement of the 2-step (the fwd or the bwd) becoming, in effect, a pivot turn step. (See note last month on 2-step turn).

These turns may be done either left or right, and may be started either with a pivot turn step or from the two-step. The left turn is described starting with

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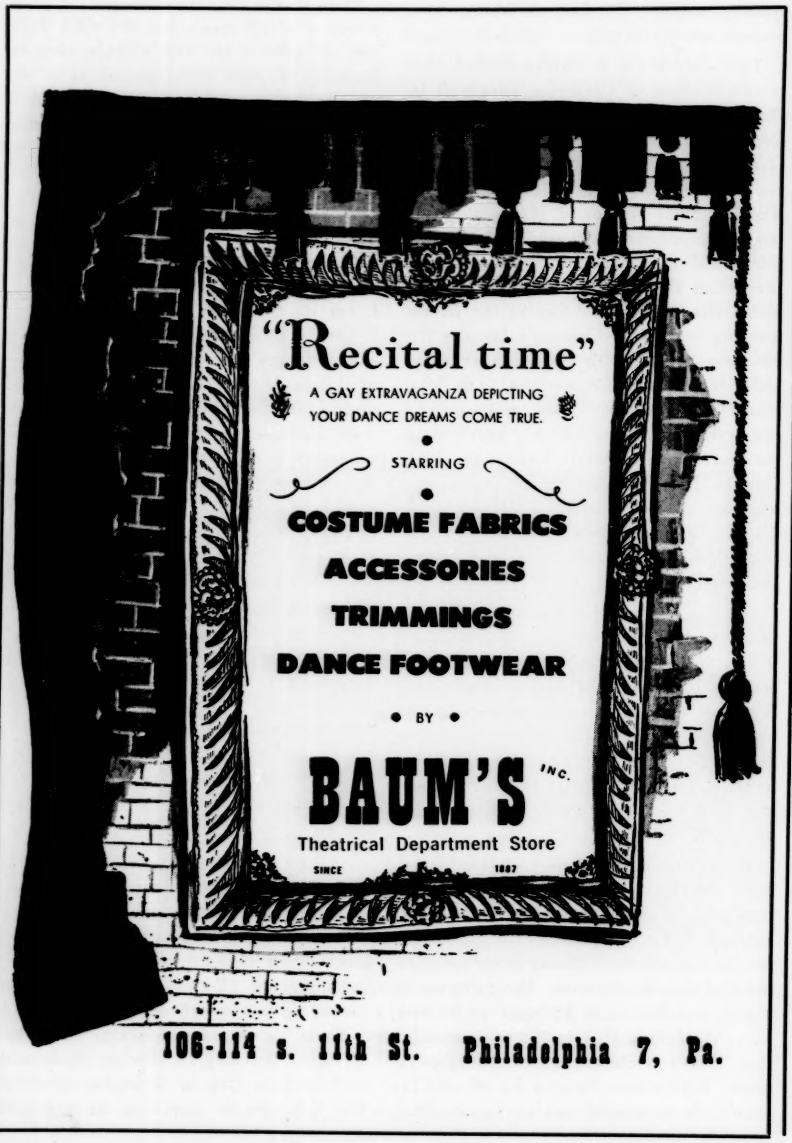

the two-step; the right turn starting with the pivot.

Description for man; girl counterpart:

LEFT SEMI-PIVOT TURN
(reverse for right)

L fwd two-step, turn 1/4 left
R bwd (a pivot), turn 1/4 left
L fwd two-step, turn 1/4 left
R bwd (a pivot), turn 1/4 left

RIGHT SEMI-PIVOT TURN
(reverse for left)

R fwd (a pivot), turn 1/4 right
L bwd two-step, turn 1/4 right
R fwd (a pivot), turn 1/4 right
L bwd two-step, turn 1/4 right
Repeat foregoing to complete turn.

The degree of turn may be increased—or decreased—according to ability and desirability, with a consequent decrease—or increase—in the number of steps necessary to produce a complete turn (similar to procedure described above for pivot turns). It is possible to effect more or less than a complete turn, by using more (or less) of the "pivot plus two-step" form. It is also possible to semi-pivot turn in series.

For those who do not make use of the term "two-step" in teaching, the semi-pivot may be described as follows:

Left
Side L (Q), close R (Q)
Fwd L, turn 1/4 left (S) (a pivot)
Bwd R, turn 1/4 left (S) (a pivot)

Right
Fwd R turn 1/4 right (S) (a pivot)
Side L (Q), close R (Q)
Bwd L turn 1/4 right (S) (a pivot)
Repeat foregoing to complete turn.

PROGRESSIVE FORMS OF THE PRECEDING TURNS

Progressive differs from continuous in that continuous means keeping on with the same turn with no particular concern for line of direction; progressive means continuous turns which carry the dancers around the room in line of direction; turning 1/2 on each one of the two turning movements — one of which must be fwd and the other bwd. This will cause the dancers to move in a straight line.

Progressive (or Traveling) pivots, sometimes called "Whirl Turns," are frequently used by exhibition teams, often for a "whirlwind" finish. They are usually done to the right—the left is possible, but difficult (*i.e.*, R fwd, turn 1/2 rt; L bwd, turn 1/3 rt; R fwd, turn 1/2 rt; L bwd, turn 1/2 rt, etc.)

Progressive semi-pivots may be done similarly to procedure outlined above for Progressive pivots. *(more next month)*

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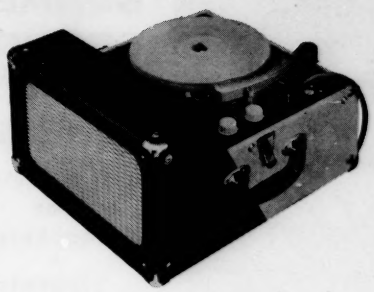

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DANCE ON BROADWAY

(continued from page 30)

pastiche in some of Irene Sharaff's most inspired costumes. Those cocoa brown tights with transparent gowns à la Directoire over them should be given to some deserving ballet company. They are among the prettiest dance costumes we've seen. Also they moved, and that is more than we can say for the rest of *Candide*. About Tyrone Guthrie: this British director has a strong choreographic sense. In *Candide* he designed mass movements for his mobs. He seems to work in headlong phrases, creating big inner rhythms. Then he spikes with sudden, dramatic cessations. It's all most theatrical, but in *Candide* it did not jell. The ingredients were all there — top quality — but not one of the cooks remembered to light the stove. In reviewing *Candide's* program, we now note that among the assistants Wallace Seibert is credited as Dance Supervisor. Which came first, the Sokolow or the Seibert?

In *Happy Hunting* (a flossily garnished American *lieder* recital by Ethel Merman) a girl dances with a beach ball. We haven't seen a girl dancing with a beach ball quite like this girl danced with her beach ball since Gladys Glad moulted her feathers for dear old Flo Ziegfeld. Both Alex Romero and Bob Herget did the dances and staged the musical numbers of this genuine old-fashioned, brash musical comedy. But which one dug up the beach ball — or did it take both of them? The show does have one refreshing number, "A New-Fangled Tango." In this one the company is wedged on a minute dance floor. Occasionally a hand shoots out,

Fred Fehl

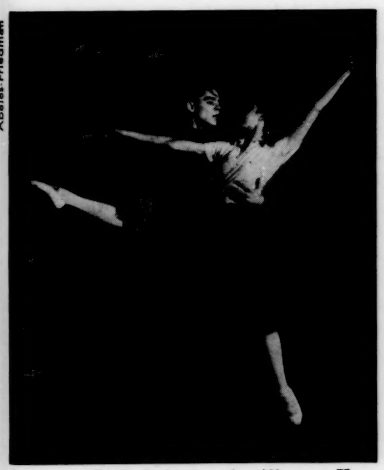
Gwen Verdon, dancing-singing-acting star of "New Girl in Town," was at one time Jack Cole's assistant.

sometimes a body, all in strict tango rhythm. It is, of course, a satire on night-spot social dancing. It is also something which Jerome Robbins has done very well.

Frank Wagner did the dances for the *Ziegfeld Follies*, Rod Alexander for *Shinbone Alley*, John Butler for *Livin' The Life*, and Danny Daniels for *Shoestring Revue '57*. But nothing happened choreographically in any of these shows that couldn't have happened twenty-five years ago. Granted that Mr. Butler's dance architecture has a contemporary profile to it, and that Mr. Alexander knows how to set a stage full of "hot" dancers (including Eartha Kitt) sizzling, and that Mr. Daniels kept his numbers just the right size for the intimate revue *(Shoestring* was the best revue in years). Still none of these gentlemen did anything to write about. They did their jobs — Butler more, Wagner less. Frank Wagner did have one of our ranking dancers in his troupe — Harold Lang. Mr. Lang hoofed and ballroom danced his way through that turgidity so aptly titled *Follies*. He worked hard and long, and, as always, he was quick to take the stage and run away with it, but this time he wasn't quick enough. A word about that great danseuse, Bea Lillie. She continues to trip along, her timing miraculous, her capacity to obfuscate dreary material also miraculous. And then there were showgirls parading, it was promised, as in days of yore. But either we saw bigger and more glamorously in those days, or we are being sold a bill of pretty skimpy goods in these.

John Butler had James Mitchell in *Livin' The Life*. Mr. Mitchell is an im-

(over)



Alois Friedman

Jacques D'Amboise and Allegra Kent, featured dancers in "Shinbone Alley", had a lovely but irrelevant pas de deux.

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Sincerely,

Kathleen Kavanagh

KATHLEEN KAVANAGH
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DANCE ON BROADWAY

(continued from page 67)

passioned dancer and actor. In *Livin' The Life* he was just as impassioned as he was ten years ago in *Brigadoon*. There is also a chase in the Butler show, actually two of them. And there is the only amusing dream ballet we've seen in a long time. When Butler lets himself go, realizing that he has a whole vast stage, not a TV screen, upon which to work, his choreography begins to look as though something very, very good will happen one day soon. The best thing about *Livin' The Life* was Butler's contribution.

And the best thing about *New Girl in Town* was Bob Fosse's contribution. We saw the show in Boston, which means that

Carrington

The successful off-Broadway production of "Volpone" featured Daniel Nagrin's exuberant dance designs. Seated, actor Alfred Ryder. Surrounding him (l. to r.): dancers Noel Schwartz, Tod Jackson, and Tom Hasson.

the musical New York will get to see should be substantially improved — not that much improving seemed indicated. Choreographically the show ranges from the banal (a second act "interpretative" dream-type ballet, with alarmingly Tudoresque sequences and a diligent employment of the lobsterscope, also a wonderful use of hissing and other sounds) to one of the happiest numbers we've seen in a very long time, "At the Check Apron Ball." The latter is performed right down in the footlights. And it moves with a swing and a sway lovely to behold. Fosse brings on his company in groups anywhere from two to about eight strong. Sometimes a single dancer enters, but always the whole company moves right along until the drop flies and the plot makes a great big dead spot — at least that's how it was in Boston. In *New Girl in Town* Fosse utilizes, as he has before, vaudeville dance, social dance, and ballet. He has a neat way of changing an old soft-shoe routine into a bright shiny new design. The show is turn-of-the-century. Save for passages

in his "big" Act II ballet, Fosse manipulates within the period, artfully touching it with a '57 look. He's excellent at staging numbers. How very tricky it is, this arranging movement for song numbers. Fosse is a little confused, in his long dance sequences, over what's arty and what's genuinely serious, but that's a natural confusion in a comparatively recent career. With every show he grows.

We did not see Gwen Verdon in the show, for she was indisposed. Three dancers and one singing actress replaced her. For Miss Verdon, Mr. Fosse has devised vigorous, pony-tail swinging numbers, sometimes with a strong balletic line to them, almost always accenting Miss Verdon's highly stylized, perculiarly angular,

Avery Willard

Myra Kinch's choreography for "The Anatomist" made use of masks, wigs, and 18th-Century tom-foolery.

but most attractive manner. So distinct are the dances Bob Fosse has devised for her, that when seen executed by other dancers they were still Verdon, almost like seeing a dress hanging in a closet and that dress somehow still retaining the shape of its recent wearer. The most frequently employed dance form in *New Girl in Town* is the cake walk.

And the best choreography in any new show during the Season '56-'57 is undeniably Bob Fosse's for *New Girl in Town*. But that does not mean that it has the substance of Agnes de Mille's for *Brigadoon*. It also does not mean that one show this season was, choreographically, a "new" musical — the kind born in the forties, the kind in which all elements blend to make a vital, ever-growing living musical theatre. What we have today is a parcel of shouting, stomping song-and-dance shows, tired businessmen's delights. We thought that the ticket-buying business man had tired of corny song-and-dance shows about fifteen years ago. We still think he has, and that some of our theatre's finest craftsmen are letting him down — way down. *THE END*

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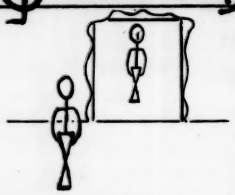

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(continued from page 14)

ful procession. And Irina Borowska (what a fine dramatic dancer she would be if given the opportunity) had a serene composure as she promenaded with her strange companions and finally retired.

A knight appeared in the semi-dark. Encased in a blue horse similar to that used in Basque folk dance, he pranced and sidled in a long solo and finally encountered the lady. And at this point the fantasy quality of the ballet dissipated. The choreographer turned to pseudo-Freudian symbolism in place of dance invention.

After a duet of seduction, there followed a scene of anguish for the lady's favorite unicorn (animatedly portrayed by Nina Novak). The unicorn died, and the lady rejected her suitor. Finally a banner descended reading "Mon seul désir."

The ballet's principal problem was in its point of view. It was an image of innocence choreographed without innocence, a depiction of a Medieval religious and moral point of view without honest identification with it. The only element to give it cohesion was the intensity with which its principal roles were performed.

Sombreros was a ballet of beginnings—a ballet of promises unfulfilled. Dancers stood in silhouette, their arms in amusing doll-like angles that promised to be original when set into motion. But the stylization was dropped. Girls and boys came together in audacious lifts that were not resolved. The dancers formed a swinging star pattern that had no transition. In other words, choreographer Leon Danielian has a fertile supply of visual

Bertram Litt

Mexico is the locale for "Sombreros," Leon Danielian's ballet featuring Deni Lamont and Irina Borowska (center). N.Y. premiere was April 25 during the Ballet Russe de Monte Carlo's two-week season at the Metropolitan Opera House.

ideas, but he lacks the experience to develop them.

The dance began in a folk-like mood with the girls, dressed in hotly colored tutus resembling bobbing lampshades (designed by William Cecil), doing a joyous heel-toe. With the entry of four more girls in nun-like attire, the corps formed an upstage arc resembling the design in a Mexican tree of life. But once the choreographer got his dancers into the formation, he found it difficult to draw them smoothly out of it.

There followed a sturdy circling dance for the men, with Deni Lamont (and a most promising dancer he is) vivid in high jumps and rapid plunging back and forth across the stage. There were similar horizontal patterns for Irina Borowska, and there was a final skipping procession that had the clarity missing in the remainder of the ballet. *Sombreros* was accompanied by Mexican folk music plushily orchestrated by Ivan Boutnikoff.

The Ballet Russe de Monte Carlo has a predilection for comfortably old-fashioned ballets, the ones in which theme is of no concern but is merely a framework for waltzes, mazurkas, and other conventional forms. Both *Harlequinade* and *The Mikado* fell into this category. But of the two, *Harlequinade* was the more thoughtfully constructed.

The Commedia dell'Arte, whose characters Boris Romanoff used for *Harlequinade*, has two separate traditions. There is the Italian, which is mischievous and bawdy, and the French, which is delicately flirtatious, sometimes even effeminate. The choreographer compromised. The ballet was laid in Italy but performed mainly in the French style.

When we saw Nina Novak dance the role of Columbine, we felt she was perfect, for it made use of her talents as a soubrette. But when Alicia Alonso performed the same role, we realized what it really needed—and what she brought to it—a sense of humor and a feminine perspective that made her calmly preside over the antics surrounding her.

As Pierrot, Eugene Slavin contributed a forceful characterization. Although it had the traditionally pathetic overtones, it eschewed the passivity that so often mars this role. He is a magnetic performer.

Alan Howard accentuated the playful aspects of Harlequin, but his little prances seemed indecisive and merely ornamental. We preferred Igor Youskevitch's insouciant vigor. *(continued on page 79)*

*

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RECORDS REVIEWED

(continued from page 13)

from Tchaikovsky's *Swan Lake*, the Scarlatti-Tommasini *Good-Humored Ladies*, the *Miller's Dance* from De Falla's *The Three-Cornered Hat* and a *Mazurka* from *Les Sylphides*. The final disk, Angel 35153, contains Prokofieff's *Pas d'Acier* (only LP version), Liadoff's *Kikimora* and three dances from Stravinsky's *Petrouchka*.

One other Diaghileff product, a new Rossini-Respighi *Boutique Fantasque* ("Fantastic Toy Shop"), is available on Victor LM 2084, along with two other scores — Ibert's *Divertissement* and Piston's *Incredible Flutist*, all with Arthur Fiedler and the Boston Pops Orchestra. The Piston score was composed as a ballet for Jan Veen's company. *Divertissement* was not originally a ballet score, though it should have been; it is dance-like, humorous and sparkling, with a gorgeous waltz and a concluding peppy march. It was composed as incidental music for a French play.

In *Boutique*, Respighi orchestrated some Rossini piano pieces. It will be remembered that the composer of *The Barber of Seville* and *William Tell* was in retirement during the last forty years of his life. To amuse himself he penned a series of attractive trifles which he lumped together as "Sins of my old age." Respighi's heavily-orchestrated treatment, of course, bears little relation to the original, but he did come up with a very — and deservedly — successful work. This well-recorded and bouncingly played disk, with its three charming scores, should provide most music-lovers with many pleasant hours. *THE END*

Ted Saucier

Celebrating their Metropolitan Opera House season, members of the Ballet Russe de Monte Carlo enjoyed a party on April 27 at the Hotel Ambassador. Above, l. to r., Gertrude Tyven (Mrs. Eugene Slavin), Yvonne Chouteau (Mrs. Miguel Terekhov) and Meredith Baylis receive tokens of appreciation fom the company's Director, Serge Denham.

(continued from page 35)

clustered around the plaza, smoke and vapor merge with the mists of early morning. This is the anticipated day of the *Fiesta del Pueblo* (Patron Saint's Day). For weeks each Indian community for miles around has painstakingly rehearsed its chosen group of dancers and assembled its traditional costumes.

In a few hours the sun rises over the high peaks to light up the beginning of the religious procession where Catholic and pagan rites mingle to the tune of pipes, cane flutes and drums. First come masked men flourishing enormous distaffs, followed by prancing *negritos,* the Indian caricature of the slaves of their Spanish conquerors. "Devils" cavort on the street, their long sharp horns pointed like sabers, their masks a reminder of ancient Peruvian masks of the era before Columbus. Musicians wearing their tasselled headdresses play their tiny pan pipes, or their elongated *zamponas,* beating a repetitious rhythm for ceremonial dances on bulky drums. From all directions come more Indians, some costumed as animals, some as bullfighters, some as Spanish *administradores,* all following the procession leading ultimately to the church. In the plaza in front of the cathedral the dances begin. First, the beautiful *Puli Puli,* its movements accented by waving feathers and flowers of the elaborate headdresses; the dancing *Kenachos* wearing their battle dress of tiger skins flaunt their courage and spirit; women spinning like tops display their ten layers of brightly colored petticoats; dancing *Kanchi* decked with their bulky multi-colored slings and silver earrings begin the dances of the high valleys. Next come the satirical dance dramas, their burlesqued characters expressing the Indian's deep appreciation of the ridiculous and incongruous. The *Chujchu* mimics the victims of malaria, the scourge of the Spaniards. There stands the physician with his enormous mustaches. His assistant carries a giant syringe. Here are the Judge, the Notary and other officials cruelly burlesqued by the Indians as they take their dramatic revenge on those who oppressed and exploited them. And here come the comic totemistic dancers, the *Kusillu* and the *Uku Uku,* the monkey and the bear. Everyone dances—some the Indian version of the European quadrille, although hardly recognizable as such, some the favorite *Wayno (Huaiño).* Although the *Huaiño* has no religious significance at present, it descended from an old funeral dance of the Quechua Indians, and some of the sad melodies resemble a funeral celebration more than a festival dance.

Pot-bellied pitchers containing *Chicha,* the fermented corn drink of the Andes, or bottles of *aguardiente* are passed from hand to hand, and approaching drunkenness brings a new frenzy and violence to the dance as the Indian emerges from his customary melancholy reserve to laugh, shout, or fight.

The procession has passed, the Mass has been held, and even the musicians are momentarily quiet as they squat in the plaza to take their meager festival repast. Booths and stands do a lively business. More *Chicha* is passed, and dancing resumes, but this time in a more spontaneous mood. The afternoon shadows lengthen, the Indian must leave to re-enter the world which has been suspended during the day of the Festival. Groups wander down the roads, the women supporting the men who have drunk too much. The sound of pipes, flutes and drums grows faint. The village becomes dark and silent after the noise and confusion of the day. The Festival is over. ***THE END***

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QUESTIONS BY CAROLYN PARKS
Pres. of the Academy of Ballet in San Francisco

Question:

For some reason or other, the little girls who study ballet feel that life is not complete until they are *sur les pointes.* If they only knew what harm can be done to their bodies by starting *pointe* work before they are ready, they would give their teachers much more peace and happiness. In order to help those teachers to be firm enough to resist their pupils' blandishments, will you please tell us at what age the cartilage of the foot hardens in the average girl?

Answer:

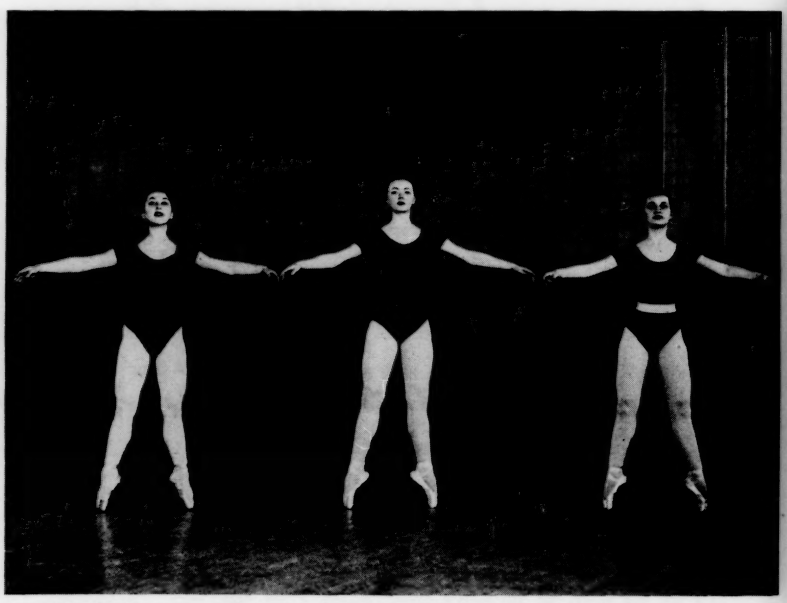
The bones of the foot do not harden completely until the early teens.

Question:

As a rule, I do not allow girls to have toe shoes until they are capable of doing all steps in soft shoes without difficulty, but occasionally I have a pupil who just doesn't use her feet and legs as strongly as she should and can, and by letting her get toe shoes and attempt to do *échappés,* I show her that she is not pulling up strongly enough.

Answer:

Echappés on the *pointe* are a great adventure after a long preparation to most children. Strictly, speaking, there should be nothing between the first attempt and the correct performance, but sometimes it



Carol Hildebrand, Carol Dampier, and Elayne Rose, advanced students at the Academy of Ballet, demonstrate an échappé to second position. All have good posture, enabling them to attain accurate positions without effort.

about ballet anatomy: Part VI (Conclusion)

ANSWERS BY CELIA SPARGER

Physiotherapist of the Sadler's Wells Ballet School of London

may be that the teacher can use a small bait, such as the question suggests. It should never be forgotten, however, that *pointe* work ends with the feet, not begins with them. Is the posture correct? Can the pupil both stand and move without losing it? Can all movements on the *demi-pointe* be performed with the supporting knee absolutely straight? Are the feet free from any tendency to sickle either in or out? Are the toes being used in soft shoes without any curling or clutching? These are some of the essentials which must be watched before even one *échappé* on the *pointes* should be taught. Most important of all is the posture problem, for if that is right, the weight will be evenly distributed, the thighs well braced to prevent any change in the position of the spine, and the wear and tear on the feet reduced to a minimum.

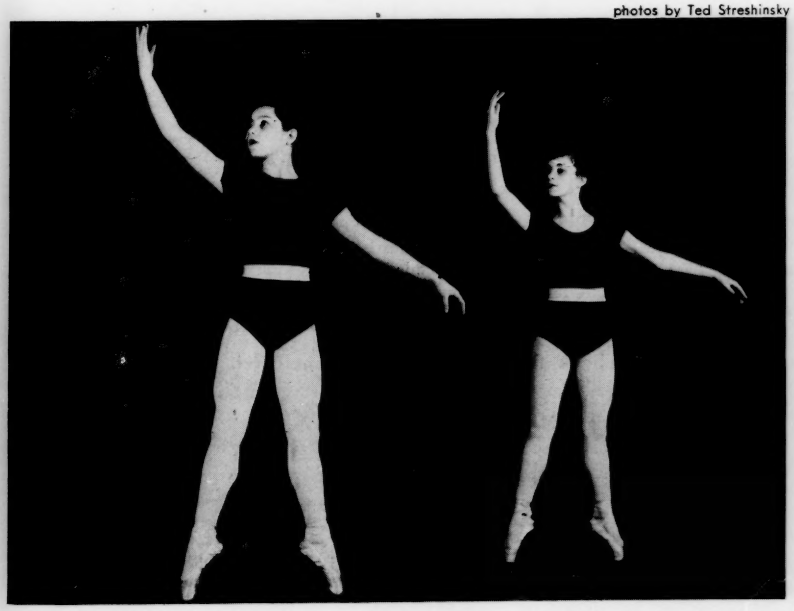
Question:

There are many hygienic rules which all teachers should make to guard the health of their students. What do you recommend in regard to care of the feet after classes and treatment for sore muscles?

Answer:

There is nothing better for the skin of the feet than a rub with methylated spirits, nor for the muscles than old-fashioned liniment, consisting of castor oil with a small amount of mustard dissolved in it. *THE END*

photos by Ted Streshinsky



Cherry Mir, age 12, and Elisa Varni, 13, demonstrate an échappé on an écarté line. Both girls have achieved the posture which Miss Sparger states is essential for beginning work on pointes. Their weight is evenly distributed and their thighs are pulled up.

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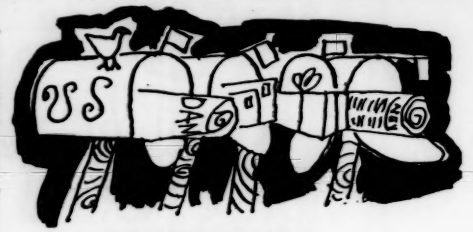

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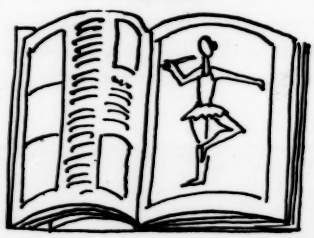

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REVIEWS

(continued from page 71)

Antonia Cobos' *The Mikado*, based upon the Gilbert and Sullivan operetta, seemed pre-Petipa in style. Its "ethnic flavor" had no appreciable effect upon the choreography, which we found completely lacking in freshness.

Although the Ballet Russe's new works were remarkably unchallenging, all was by no means lost during the season. There were moments of performing—even moments of staging—that were worth remembering. And there were Alicia Alonso and Igor Youskevitch.

When they dance together, it is not like two soloists temporarily merging forces. They achieve a whole new dimension, a new rhythm, a new design. This is particularly true in their lifts. Mr. Youskevitch does not merely raise her into the air or perch her on his shoulder and promenade. He describes a soaring arc with her body and then places her gently back upon the ground. The lift becomes a breath beyond breathing, an aspiration beyond living.

This quality was particularly apparent in the second act of their *Giselle*, which Mr. Youskevitch has restaged for the company. But in the opening night performance, we missed some of the dewy quality of first love they used to inject into their interpretation. And the company over-accentuated the contrast between the peasanty first act and the ethereal second act.

Every classic role that Alicia Alonso and Igor Youskevitch performed somehow achieved a new dimension, a new perspective. In the Grand Pas de Deux of *Swan Lake*, they danced as though in a dream. And the high point of their duet was not in the instants of virtuosity, but in the one supreme moment when they contemplated each other from opposite sides of the stage and then were drawn together in a rush of tenderness that left her encircled in his arms and cradled gently from side to side.

When the classic pas were entrusted to Nina Novak and Alan Howard, an entirely different effect was achieved. Mr. Howard is not suited to these roles by virtue of experience. Miss Novak is not suited to them by virtue of temperament.

Mr. Howard is a most eager dancer. And he has many technical strengths. But nobody has given him a total body-image toward which to strive. He does not yet see his body in relation to space. And his partnering, while skillful, lacks attentiveness.

Nobody has bothered to teach Miss Novak how to achieve spaciousness. In *Swan Lake* and in the *Black Swan Pas*

(continued on page 86)

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JAPAN

(continued from page 33)

scenes from Kabuki, which originated with the townsmen of 350 years ago.

Japan is doubly fortunate. Not only does she have her own classical and honored arts, but the best of the West is also at her disposal. Ballet, modern dance, tap, clog, soft shoe and ballroom dancing are all words now well within the Japanese vocabulary, and a program at, say, the Imperial Theatre, or between movies at the Nichigeki in Tokyo, will, likely as not, contain examples of all of these Western styles. Ballet, for instance, is currently so popular in Japan (as Nora Kaye, Antony Tudor, and numerous other ballet dancers who have been there in recent years can vouch) that it is referred to as a "fever," meaning a kind of rage. No one knows why it has gripped the nation, but it is a fact. The average Japanese is probably sending his daughter to ballet class, and to fill out her spare time, is also having her attend the more sober and classic school of Japanese dance.

If you say "Japan" to most Americans, their first association is apt to be "geisha." In a way this is not as terrible as it may seem, since geishas are primarily "art persons," which is what the word literally means. In them, in their beauty, their grace, their delicacy with men, and in their dance, they retain some of the finest, most epitomized aspects of ancient Japan—a Japan which appears to be rapidly disappearing, but which will, I am sure, never quite vanish, even from the long years of the remotest future.

In the springtime, when the cherry blossoms burst on the air, and the whole country is awakened with pleasure-seeking, the most beautiful and the best dancers among the geisha combine their talents to present the *Miyako Odori* (called the "Cherry Dance" by foreigners) and the *Azuma Odori* (the equivalent in Tokyo of Kyoto's Cherry Dance). Dressed in all their finery of headdresses, and brocaded kimonos, with special hairdos glittering with trinkets and ornaments, and garlanded in branches of cherry flowers, they perform their bright steps and charming motions. While these dances may not be the highest nor the profoundest dance arts Japan can offer, they nevertheless convey a clear, shining tribute to the gaiety of the past, lovingly carried down to the present. In one way the soul of Japan lies in this frivolity more pertinently, perhaps, than it does in the grimmer earnestness of politics, economics, or even other art forms. THE END

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BY TONI HOLMSTOCK

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One of the many exciting projects in which DANCE Magazine is involved is The National Committee for Ballroom Dancing. This Committee is in the process of establishing rules and regulations for ballroom contest dancing. Look for many very exciting contests throughout the country in the near future.

Fabric houses should note the fact that the female contestant in these contests is usually garbed in charming and beautiful attire. In England the dance contestant wears a gown which is made of approximately 70 to 100 yards of tulle, net, or suitable fabric. With the many contests which will be going on throughout the United States, the fabric houses have before them a fresh new field.

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PREPARING THE RECITAL:

Theatre Rehearsals

Your *Stage Manager* and your *Lighting Designer* should come to enough "run-throughs" to know each number by heart. Your first theatre rehearsal should be a *technical rehearsal* with them and their assistants to work out each detail of the production. All scenery should be placed and tried, and necessary changes made. You should establish where the props will be located so that the dancers can pick them up themselves. With the Lighting Designer you can work out the basic cue sheets, although they will need to be adjusted later when the dancers are present. If the production is not complicated this technical rehearsal need not be long, but still it would be unwise to ask the dancers to attend since you will need as much calm and quiet as possible to work out all details and changes.

The second rehearsal at the theatre should be a *technical and spacing rehearsal* for the dancers. Go through each number slowly two or three times, deciding on all entrances and exits, using the scenery and props, musical cues, curtain calls, and any choreographic changes that have come up. In the meantime the Lighting Designer and the Stage Manager will be completing and practicing their phase of the production, and the costume staff can be pressing and hanging the costumes. After two or three slow "run-throughs" you should be able to do the number once with costumes as though it were a *dress rehearsal.*

The third and final rehearsal should be the *dress rehearsal,* with costumes and makeup. This rehearsal should be run like the performance, with no stops. You should sit in the audience with the *Production Manager* or someone else beside you to take notes on the many little things

BY TOM SKELTON

you may notice, such as the piano light that shines in the eyes of the audience, a costume that has threads hanging from it, or a dancer who persistently enters from the wrong wing.

I'm sure I need not emphasize the necessity of adequate rehearsals in the theatre. They make the difference between a smooth-running "professional" performance and a performance which, however smoothly it may run, will take ten years off your life. If you can have only one rehearsal in the theatre I would suggest the same sequence of first working out the technical and spacing problems and then introducing the costumes and a "run-through."

Mr. Skelton will answer questions related to staging and lighting in future issues — if they are of general interest. Write: Tom Skelton, c/o DANCE Magazine, 231 W. 58th St., New York 19, N. Y.

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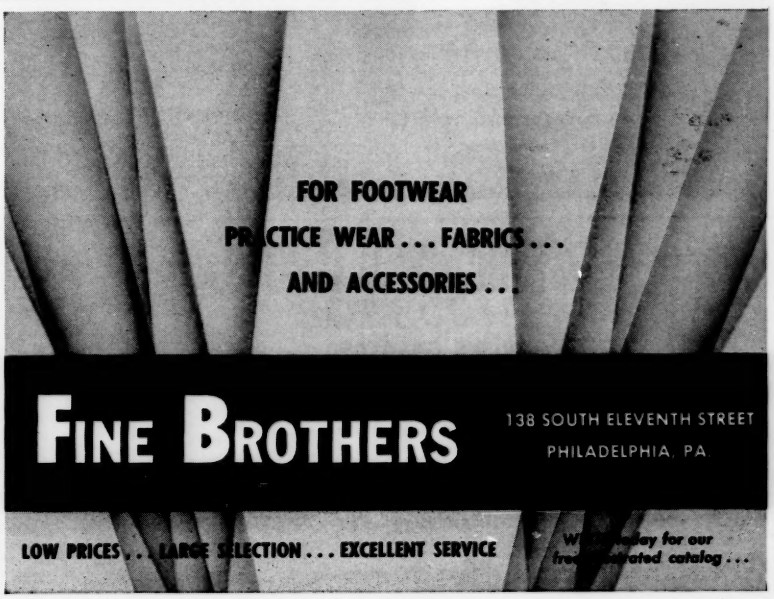
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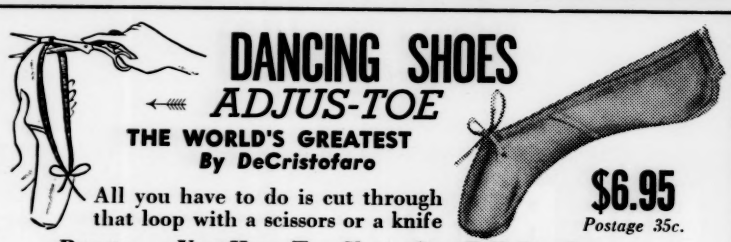

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DANCE STAGECRAFT

(continued from page 83)

lighted, however, they can see through the curtain as though it weren't there.

Scrim will appear solid and non-transparent if it is lit from the front, with no light on any object behind the scrim. But the scrim *is* transparent when there is no light on the scrim itself and a great deal of light on objects behind the scrim.

If there is an equal amount of light both behind and in front of the scrim, the image of the dancer or scenery behind the scrim will be softened in much the same way as distance softens the edges of objects. This effect is often used in ballets where the dancer walks upstage, stepping behind one scrim, then another, and so on, until the figure is finally so blurred that it disappears.

Here then are two ways to use a scrim effect: One is to have the figure in place appear or disappear, simply by changing the lighting. The other is to have the moving figure gradually vanish into the distance by adding layers of scrim between the figure and audience.

The scrim can either be solid in color or it can have designs painted on it with dye. It should be light in color since dark scrims are difficult to light. It can be hung in fullness, like a drapery, or flat like a wall. If it is hung flat it will need a board (a "batten") or a pipe in the hem (the "pocket") on the bottom edge to make it hang straight and tight. A scrim of this size can be rented from any theatrical supply house, but they will

MAYORALTY SUPPORT: Mayor Arthur Gardner of Erie, Pa., orders his tickets for the May 14 debut of the newly-formed Erie Civic Ballet from Jean Laconi, one of its leading dancers. The regional co., the first in the history of the area, will periodically present programs throughout Northwestern Pennsylvania.

not look kindly on any ideas you have of painting designs on it unless you use washable dyes and pay to have the scrim cleaned when you are through with it.

If you want to use a scrim effect on a smaller - than - full - stage scale, simply cover a screen, flat, picture frame, or what-have-you with scrim. Cover the part you want to appear transparent. By lighting a figure or object behind the scrim, the scrim becomes transparent. In this way you can make a face, body, or object in the middle of a "solid" wall or painting appear and disappear.

There are two problems that must be kept in mind when working with scrims: First, the scrim must be seamless, for seams will not become transparent. If you cannot afford a seamless scrim, the seams must be incorporated into the design. Second, the scrim will not appear opaque if there is any light at all behind the scrim, or if the light that hits the scrim is at an angle that permits it to go through the weave of the material. But even if no light is "spilled", it is best if there is no movement behind a front-lighted scrim; or, if there are people who move behind the scrim, they should be covered with black material from head to toe. If it is necessary to have a great deal of movement that should not be seen, such as changing a set, then you will probably have to have a "blackout drop" hung behind the scrim that is flown up and out of sight just before the transparency is to occur. The drop is then returned behind the scrim just after the second lighting "set-up" is faded out.

(more next month)

Jack B. Mitchell

Darling of audiences during the Ballet Russe de Monte Carlo's New York season was guest "Prima Ballerina Assoluta" Alexandra Danilova. Here, dressed in her "Gaité Parisienne" costume, she acknowledges applause of the closing night audience. Watching her is Frederic Franklin.

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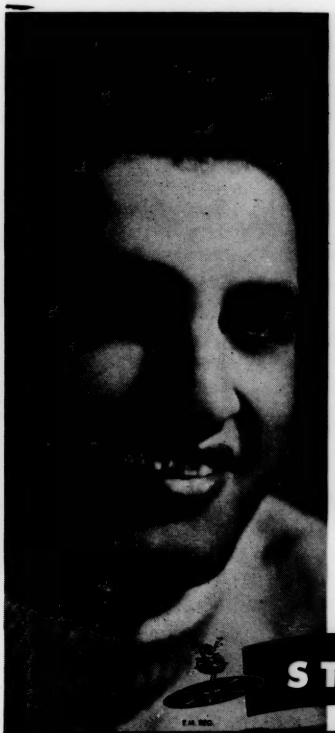

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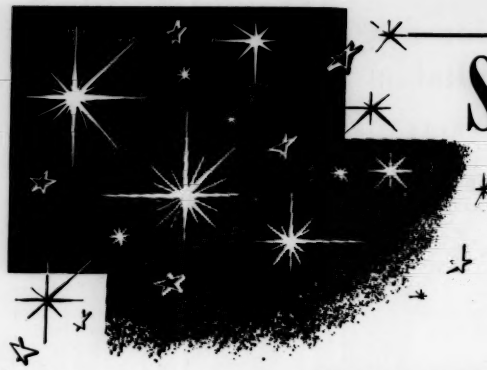

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(continued from page 79)

de Deux, the steps were all there, executed with a fair amount of accuracy and with élan. But she clung to the poses, and the rhythmic ebb and flow between them was virtually ignored.

In character ballets like *The Mute Wife* and *Coppelia*, Nina Novak fared more successfully. For her tendency to rush the beat and truncate a dance phrase was not so noticeable, and there is a bright eagerness in her performing.

The Ballet Russe version of *Coppelia* is a substantial one. Its group dances led by Eugene Slavin and Meredith Baylis have preserved their verve and clarity of outline. And Miguel Terekhov's Dr. Coppelius was intelligently conceived.

The three ballets most closely identified with the Ballet Russe de Monte Carlo are Fokine's *Scheherazade* and Massine's *Gaité Parisienne* and *Le Beau Danube*. The latter two occasioned much nostalgia because of the guest appearances of Alexandra Danilova, Frederic Franklin, and Leon Danielian in their old roles. Despite a bit of technical tarnish, the beloved Danilova masterfully recreated the old images of flirtation and abandon in the Parisian demi-monde and in "Alt Wien." Danilova is the true soubrette, for she flirts wholeheartedly with everyone on stage, and somehow makes the audience feel that she is flirting with them too. Who can resist it?

Mr. Franklin, especially as the Hussar in *Le Beau Danube*, was every bit the romantic hero, stalwart, yet sentimental. And his partnering of Mme. Danilova was a model of self-effacement.

It was a delight to have Leon Danielian back as the skittery Chaplinesque Peruvian. Few performers have his dash.

At the present time, *Gaité Parisienne* is no more French than the Ballet Russe is Russian. It has undergone the hearty Americanization of much of the company's repertoire. And so has *Scheherazade*. But *Scheherazade* was punctuated by fervent dance-acting in its central roles. And so for us it maintained much of its old charm and credibility.

A Ballet Russe season would not be complete without Yvonne Chouteau and Gertrude Tyven, two of the company's most reliable dancers. Miss Chouteau has improved greatly both as a dancer and as an actress. We especially enjoyed her warm portrayals in *Le Beau Danube* and in *Harlequinade*. Miss Tyven's phrasing has improved, but she still tends to be a bit pallid.

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The conducting of Ivan Boutnikoff was consistently lacking in excitement. In his desire to accommodate the dancers, he lagged the tempi unmercifully.

The company was also not helped by the outmoded sets and costumes. We kept imagining how they would look in a fresh stage environment and in really substantial new ballets. For they are a gallant and often gifted group. They richly deserve a more inspired artistic framework.

Choreography by James Waring
Master Institute
April 23 and 24, 1957

James Waring has evolved a unique choreographic style. It has the delicately fragmented quality of a collage. And each dancer seems enveloped in an invisible aura whose only other occupant is a far-away voice. The music, the other dancers, the audience, all are on the outside.

This imagery is unusual, and it could be moving if Mr. Waring's esthetic purpose were also apparent. It is one thing to create an atmosphere. It is another to achieve an emotional goal with it.

Mr. Waring came nearest to a poetic revelation in the opening section of *Phrases.* As two silhouetted figures glided silently back and forth across the stage, each time in a different related position, we seemed to be witnessing a mysterious rite in some way connected with the birth of movement. But when the music began, the dancers went separate ways, and emotional sterility set in.

The dancers also moved obliviously in *Humoresque.* Here the colorful accompaniment consisted of the sound track of a Popeye cartoon, a Rock 'n' Roll ballad, and a drawling monologue. As though dancing in a soundproof chamber, a girl gyrated intensely while a boy stared out at the audience and puffed his cheeks and a third creature promenaded upstage, occasionally twitching his hands.

In *Poeta Nascitur,* Mr. Waring further emphasized the deliberate dichotomy between movement and sound by having the audience improvise an accompaniment on toy instruments. The most to be said for it was that it was noisy.

In *Ornaments* and in the repeat of *Intrada,* Mr. Waring reverted to his favorite set of clowns and painted ragamuffins trembling in isolation and finally brought together for a flashing instant.

The program also included a rather amateurish film of children at play by Nicola Cernovitch and a delightful playlet consisting of non-sequitur remarks solemnly uttered by people in funny hats.

(continued on page 89)

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REVIEWS

(continued from page 87)

Judith and Felix Fibich and Co.
Brooklyn Academy of Music
April 23, 1957

Reviewed By Walter Sorell

Judith and Felix Fibich had a good idea when they started out with a small company of dancers and singers to encompass *Jewish Epic in Dance and Song.* In the first part, they made us relive the world of Sholom Aleichem and Peretz. There they were at home, and their familiarity with Chassidic dances was undeniable. The slightest gesture proved their artistic feeling for this material which culminated in Felix Fibich's tour de force as *Matchmaker.*

Their *Ghetto Memorial* to music by Ernest Bloch, a relatively short piece in commemoration of the Warsaw Ghetto uprising, had an impressive and well conceived beginning and finale, but little sustained dancing. It made clear that their excursions into the field of the modern dance are ill-advised and that borrowing from ballet technique, however expressive it may appear to them, does them no good.

The last section was devoted to *Israel Today.* As long as they kept to mere folklore their dancing had the impact of genuineness. Unfortunately, their predilection for "artistic" embellishment of this material did not enhance the impression.

Richard Harvey was a modest narrator and excellent as a singer. Billie Kirpich danced as a guest with the company, the most talented member of which seemed to be Susan Werner.

Marie Marchowsky and Company
92nd Street "Y"
May 4, 1957

Reviewed By Walter Sorell

Marie Marchowsky is at her best as caricaturist where she reaches beyond the surface fun into the realm of satire. Her *Three Amiable Foibles to* Paul Bowles' music, offered as comic relief in an otherwise serious program, are gems of characterization and stick to one's mind as something pertinent and immediate.

To be herself and not derivative she needs something to say, to make a social comment. This is why her solo *After Toulouse-Lautrec* still overshadows her other solos. There is something strong in her when she comes to grips with life, when she revolts in angry passion or depicts silent despair. Thus, of her two larger pieces, *Arena,* her Goyaesque dance on victimized man through the terror of Inquisition, was the better one. As it is staged now, in a theatrical framework with the casualness of a commedia dell' arte piece, it is moving and holds your attention.

Her *Camera Eye,* a group dance of eight vignettes, comes from purely emotional stimuli. It does not yet have the necessary coherence and, in spite of the fact that it contains some fine lyric moments, has not sufficient convincing power. She is often too direct, spelling feelings out, where the allusion to them would be stronger. One could also not quite escape the impression that certain phrases were reminiscent of things we have seen before. A piece like *Camera Eye* needs the poetic visualization of an emotional experience, not a comment. Marie Marchowsky can best make a penetrating dance statement if she can tear off the mask from life in anger. *THE END*

AT SMITH COLLEGE: Above, a dramatic moment from "A Mirror for Witches," a ballet pantomime of New England witchcraft, one of two new ballets choreographed by Edith Burnett for the year's major production of the Dance Dept., presented March 13-16.

AT THE UNIV. OF ARKANSAS: Members of the Dance Dept. appeared in 3 dance plays directed by Eleanor King earlier this season. Included was "Hagoromo," above, a Japanese Noh play, with, l. to r., Tom Killough, Reodie Smith and Bruce Hopper.

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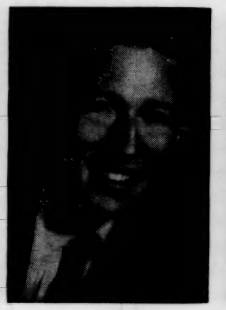

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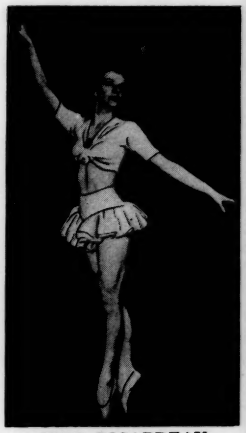

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teacher says...

COLLEGE MEN CAN BE ENCOURAGED TO DANCE

BY FANNY HELEN MELCER

Photos by Jack Mitchell

Male physical education students at Cortland State Teachers College enjoy devising dances related to their gymnastic activities.

Getting the male students to participate in school dancing projects is an age-old problem. For many of them, dancing still bears something of a stigma. But Fanny Helen Melcer of Cortland State Teachers' College has been very successful in enticing male physical education students into dance demonstrations and performances. Here is her account of how she does it. Two other, quite different, approaches to the subject of male dancing will appear in future issues.

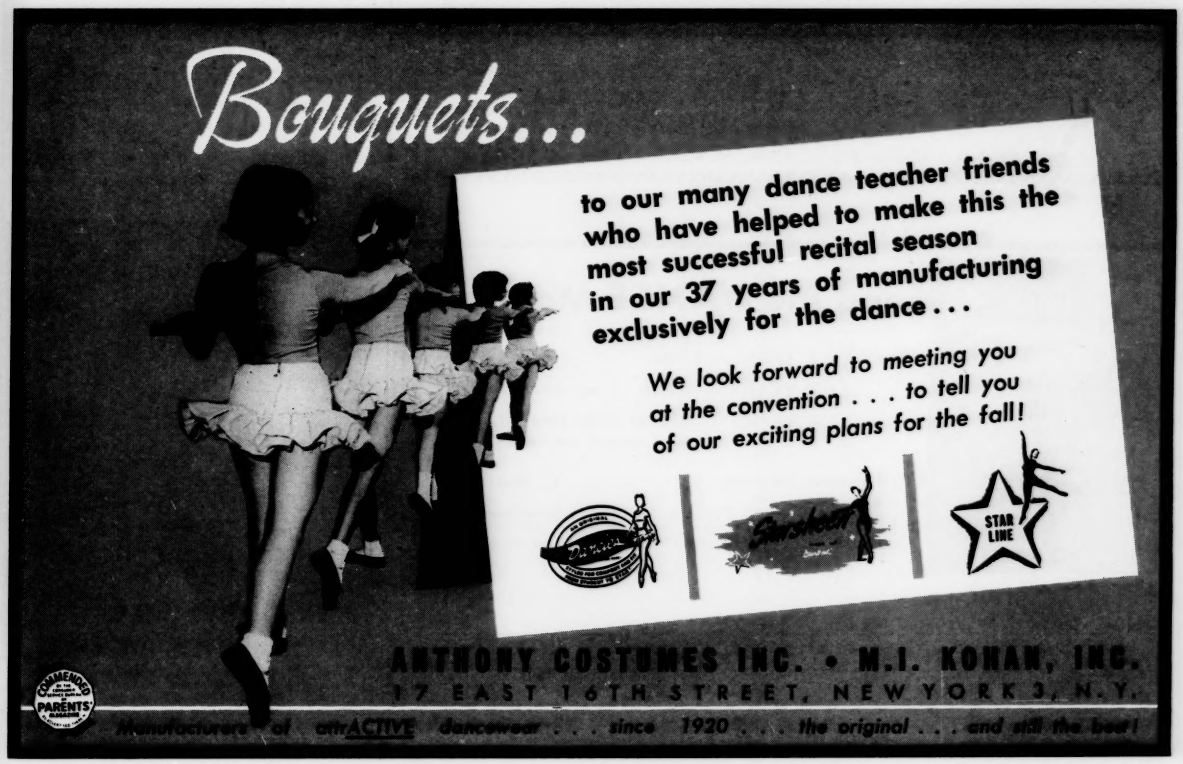
"How do you get men to dance?" is the most common question when the Cortland Dance Group performs. The oversimplified answer is, "Ask them." But so much depends on how the question is put. Two ways that work for me are:

"We're putting on an all-school musical comedy this fall, and there's a hoe-down in it. You three fellows made an "A" on the first square dance test, so I think you would be able to catch on quickly. Also, you're husky enough to do lifts with the girls. We rehearse Mondays at 8:00 pm. May I count on you?"—or,

"Chuck, we need a fellow for the part of the father in a dance in Senior Recital. Sylvia dances the mother and Elsie the child (both these girls are good looking). It's a difficult part, but I know you can do it well or I wouldn't ask you."

Still another device is to include an exhibition ballroom or Lindy number in a dance demonstration. This makes it possible to recruit some men whose resistance to all other dance forms, particularly art forms, is so ingrained that they would agree to nothing else. And there is always a 50-50 chance that the resistance to other dance forms will wear down.

(over)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TEACHER SAYS

(continued from page 91)

Once a man arrives for his first rehearsal, it is up to the instructor to keep him coming back. I know only one way to do this. Work him! Take rehearsals at such a pace that he leaves the studio sweating and exhausted. This is necessary so that he can honestly stand up to any outsider who teases him about dancing being effeminate.

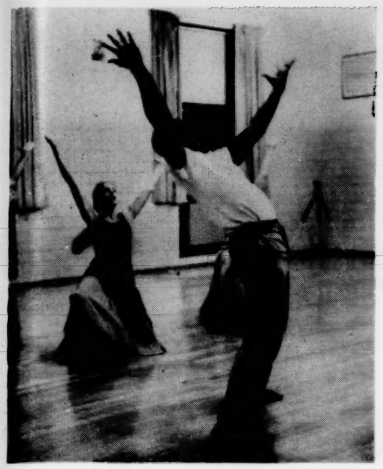
The need to make dance a physical challenge from the first necessitates that dances either have fast, exciting music or include many simple lifts. A combination of both works best. I find that the first emphasis should be on learning the dance pattern, the floor pattern, and the count — with plenty of repetition. Quality of movement, focus, and even the idea of the dance come *after* the physical sequence is learned.

True, such a procedure is contrary to the principles of efficient learning. But most of the men majoring in physical education must first be convinced that dance is manly and challenging.

Television has done much to lower public resistance against male dancing. But it is also up to the college performing group to help—by building an enthusiastic dance audience. Each of its appearances should contain enough dances certain to please the most prosaic taste.

At our college we try to build program attendance through two programs a year. The fall program is in the nature of a

Boys who are reluctant to dance can usually be enticed into folk-flavored dances with simple lifts.



Vital dance, such as this version of "Shadrack," often interests male students. (l. to r. Nancy Rubin and Jack Shepard)

dance demonstration intended to stimulate interest in dance. Everything from ballroom through theatre dance is presented. Many of the dances are taken on tour to neighboring high schools, and a television date is frequently arranged. By contrast, the spring recital focuses primarily on the group's artistry. However, this program is also so varied in content that it appeals to an audience of diverse backgrounds.

Cortland State has over two hundred men majoring in physical education. And so there is an advantage in recruiting possibilities because the dance instructor gets to know them in their required courses, which include dance survey, ballroom dance, square dance, fundamentals of rhythm for elementary and high school, and the elective (folk dance). But each man goes out for two major sports a year in addition to carrying at least two activity courses in the regular academic load. In the fall, a man comes to dance rehearsal after three practice hours of football or soccer. In the spring, rehearsals are scheduled around baseball, track, lacrosse, wrestling, games and practice. Most men in the dance group also have week-end jobs.

But whether a man dances one or eight seasons, the experience enables him to be more willing and capable in assisting with dance in physical education demonstrations or drama productions in the school where he teaches after graduation, or in the service clubs of his community. And it is hoped that he will make a more sympathetic and discriminating audience at any theatrical performance.

THE END

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(continued from page 6)

hepatitis, **Gene Kelly** has taken over choreography for one remaining dance number in "Les Girls." **Alex Romero** and **Pat Denise** assist . . . Romero, assisted by **Patti Barker,** staged several dances in "Until They Sail" . . . **Sheila Hackett** signed to assist **Michael Kidd** on "Merry Andrew" . . . **Barrie Chase** has been term-tested at MGM.

20TH CENTURY-FOX: Local dance team of **Nikki Faustino & Gil Brady** teaching a Calypso dance to Jayne Mansfield, Tony Randall, Joan Blondell and Henry Jones for "Will Success Spoil Rock Hunter?" Duo, which won several local contests, will also dance in the pic . . . **Bob Sidney** choreographed Deborah Kerr's musical numbers in "An Affair to Remember" . . . **Bill Foster** to choreograph re-make of "Home in Indiana" . . . **Leroy Prinz** has checked in to this lot to make plans for "South Pacific."

WARNER BROS.: **Miiko Taka** has been rehearsing 2 numbers with Leroy Prinz for "Sayonara."

INDEDENDENT: Have Bongo, Will Travel—Many small co's on location filming quickie Caypso stories and using local talent, which is unfair to Hollywood dancers. **Ella Hobson** and **Vivian West** were snapped up for one just because they happened to be in the West Indies at the right time.

TV: Frances Langford making another pilot for vidpix series. Staging is by **Jon Gregory,** with **James Elsegood, Cass Jaeger, Rod Beiber, Pepe de Chaza, Howard Parker** and **Bill Carter** as dancers . . . **Fred Curt** choreographed an important ballet for "Meet McGraw" (filmed TV), using **Ian Bruce, Howard Parker, Joyce Vanderveen, Pat Peters, Marlene Tepel, Bunty Kelly, Francisca Bellamy, Fran Savery** and **Shirley Garcia** . . . **Marc Platt** heads dance dept at ABC-TV, and his dancing commercials are seen on every channel . . . **Miriam Nelson** attracting much attention at CBS as a result of 2 recent "Shower of Stars" . . . **Susan Luckey** was signed for daughter in "Mother Is a Freshman" TV series . . . Dancer **Lynn Bernay** does a dramatic lead in TV film, "Killer on the Wall" . . . Dancer **Glenn Turnbull** just completed comedy role in TV pilot with Stubby Kaye . . . **Ward Ellis,** currently staging Tennessee Ernie show, being paged for a big color series this fall.

AROUND L.A. **Eugene Loring** to stage dances for "Fanny" at Philharmonic Aud. . . . Miriam Nelson staging the entire charity SHARE show . . . Ex-Vegas dancer **Marian Collier** appearing with a little theatre group in Pacific Palisades and getting a lot of studio traffic . . . **Lou Wills, Jr.** to do dance lead in "The Darwin Theory" at Civic Playhouse, beginning July 15 . . . **Roland Dupree's** "Let's Go Calypso" show at the Club Seville to be filmed for major studio release . . . **Ruth Costello** assisting **George Moro** for a night club revue slated for So. America . . . **Bebe Allan,** formerly in night club act with **Barry Ashton,** now married to Columbia producer Jed Harris . . . **Marie Bryant** setting a new act for Leta Paul . . . **Bea Allan** assisting **Bob Alton** on the Rhonda Fleming act, which features **Michael Falcon, Bob Thompson, Frankie Davis** and **Ian Bruce.**

LAS VEGAS: **Nick Castle** staged the Eddie Fisher act at the Tropicana, and **Earl Barton** has won attention for his vivid production numbers, in which **Dante de Paulo, Buddy Bryan, Judy Guyll, Adrian Brian** and **Elaine Dunn** are highlighted . . . The Royal Nevada's "Cotton Club Revue" features **Marti Lane, Bobbie Day, Joan Meyers, Ropy Young, Ledo Ropy, Lowy Boyd, Lee Meers, Yvonne Blanchard, June Taylor** and **Dee Lynn** . . . The Hacienda has a club version of "Can-Can," with **Shelvin Rogers, Lizanna Truex** and **Philip Van Zandt** as featured dancers . . . **Jonathan Lucas** staged the new Jane Powell act at the Desert Inn . . . **Beatrice Kraft's Dancers** are with the **Donald O'Connor** show at the Sahara. Production opens with a Calypso, featuring **Pat Wharton, Bill Chatham** and **Dick Humphreys. Sonia Shaw** and **Bill Hitchcock** to take over Sahara productions . . . The Sands spotlights the team of **Augie & Margo** and the Copa Cuties, with **Barbara Clark, Ella Sweeney, Carlotta Divine, Sheila Rudy** and **Joanne Burgess. Van Johnson** to bring his song-dance act into the Sands in '57 . . . The Flamingo has the SRO sign up for the entire Judy Garland run. Her dancing Boy Friends are **Bert May, Ernie Preston, Jimmy Brooks, Bill Lundy, Burnell Dietsch, Maurice Durrett, Pat Gorman, Jerry Stabler** and **Ronnie Martin** . . . El Rancho has Zsa-Zsa Gabor in an act staged by Nick Castle . . . **Jack Bunch** signed as choreographer for the Thunderbird.

Roy Clark

SO. CALIFORNIA NOTES

Most inspirational modern dance event in many moons was **Saida Gerrard's** perf. with the Long Beach Symph. Appearing with her were **Nancy Johnson, Jo Neal, Meryl Stritman, Dennies Trimble, Carlton Jones, Helen Sweet, Mary Taylor, Gene Wilkes** and **Ben Jonson.** Co. joins **Charles Weidman & Theatre Dance Co.** for concerts at UCLA and USC . . . **Lillian Baba,** Kabuki-trained in Japan, did Lotus Blossom in "Teahouse" at The Theatre, Long Beach. **Kitty Henry** did incidental dances . . . The **Dorothy Jo Dance Studio's** benefit at Orange Coast Coll. netted $1,000 for polio. **Wanda Trautwein** was featured . . . The **Olympianettes** of Leuzinger H.S., Lawndale, were seen in a full eve. of dance, with **Fern Neushafer** and **Glenda Frans** featured.

Susan Fowler choreographs "Carousel" for L.B. State Coll. . . . **Petra Wright** dancers **Donna & Judy Huston, Sheryie Marie Gleason, Thelma Kelly, Phyllis Knott, Lynn Shieffer** won gold cup doing heel and castanet as dance director at Silverado Recreation Center . . . Ballerinas taking straight acting roles prompted **Karen Burt** to emphasize drama at Dance-Drama Center, L.B., with "Bell, Book and Candle." Dancers turning to acting: **Charlotte Galvan, Chuck Slater, Ruth Gartler, Glen Singleton, Robert Coleman** . . . **Ruth St. Denis** lent glamour to the final perf. of "Triumvirate" at the New Hampshire Theatre in Hollywood. **Joan Lawrence** was among soloists in the **Larry Warren-Mark Rose** dances on the bill.

John Dougherty

DALLAS NEWS

The **Legat School of Ballet** in Irving stages "The Fairy Doll," **Juergen Pagels** directing, on June 2 & 3. Principal dancers: Mr. Pagels, **Rosemarie Goldammer, Martha Widener** . . . On Apr. 26 the Dallas Museum of Fine Arts presented **Ruth St. Denis** assisted by the **Edith James Concert Group** . . . The **Modern Dance Group of Texas State Coll. for Women,** Denton, gave its annual concert Apr. 26 under direction of **Dr. Anne Schley Duggan.** Program included "Festival Suite, "Sun and Sage," "Saga of a Texas Cowboy," "Dances for the Theatre" . . . Texas Wesleyan Coll., Ft. Worth, presented "Annie Get Your Gun" on Apr. 12 & 13. **Mason Johnson** choreographed and directed.

On May 5 the Dallas Museum and **Toni Beck** presented "In Language of Our Times," with works by several Dallas choreographers: **Ann Lorch, Leah Goren, Buster Cooper and Toni Beck.** Dancers included **Gary Menteer, Eugene O'Brien, Kathleen Bloom, Dolores Meredith, Sally Ransom, Melinda Terry, Max Callaway, Rosa Hopper** . . . **Doris Jean Nolan,** Galveston, will be the 1st graduate from **Texas Christian U.** with a major in Ballet when she receives her degree May 31.

Toni Beck

NEWS OF S. E. TEXAS

The **Academy of the Houston Foundation for Ballet** offers a summer course for advanced students June 1-July 15. Dancers will be prepared for 3 eves. of ballet next season with the Houston Symph. under Stokowski. Academy Dir. **Tatiana Semenova** will be assisted by **Leon Danielian.** Mme. Semenova's ballet, "La Soiree Musicale," incorporated into the Houston Grand Opera Assn.'s "La Cenerentola" this season, was the hit of the opera both with audience and critics . . . The "Court" at the Coronation of the Queen of the Order of the Alamo in San Antonio Apr. 24 was entertained by **Ruth Matlock.** Soloists were **Josephine Shields** and **Tommy Adair.**

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(advertisement)

(continued from page 95)

Several dancing groups performed at the 7th annual Fiesta of Arts and Crafts of the Texas Fine Arts Assn. May 3-5. Creative dancing by students in the Dance Drama Dept. of the U. of Texas was arranged by **Prof. Shirlee Dodge.** Folk dances were presented by a team from the Austin Recreation Dept. led by **Joan Cass.** Boy Scouts presented Indian dances . . . **Hanya Holm** taught classes at the U. of Texas this winter when she visited Prof. Dodge her former student . . . **B. Iden Payne,** noted Shakespearean director on the staff of the U. of Texas, has been named Drama Consultant of the **Austin Ballet Society** to assist in teaching expressive movement to dancers.

David C. Carson

LONDON DATELINES

The most significant event of the month, yet the least publicized, was a matinee perf. given at the **Sigurd Leeder School** by the **Studio Group** on April 11. Centerpiece of the program was **Ann Hutchinson's** Labanotation reconstruction of **Doris Humphrey's** "The Shakers." This was the 1st time Humphrey's choreography had been seen in Britain, and the small specially invited audience was vastly impressed by the power and vigor of her dance expression. The performers were drawn from students attending a short modern dance course at the Leeder School and organized by the **British Dance Notation Society.** Presentation conditions were far from ideal, and Miss Hutchinson was further hampered by the varying abilities of the dancers, yet the work came over as a direct and compelling theatre-piece. This was the 1st time in England that a complete work had been revived by the use of Labanotaton. Leeder, ex-Jooss ballet-master and heart and soul of the modern dance in England, made up the rest of the program with items by dancers associated with his studio. Outstanding were **Ludmila Mlada** and **Jean Cebron.** Cebron, who came from France to study with Leeder, is the 1st original modern dance talent we have had here in years. He possesses superb body control and an instinctive flair for plastic imagery. Unfortunately the opportunities open to him in Europe are limited.

On the evening of the same day we gathered at Covent Garden for an occasion as sad as the afternoon had been hopeful—**Beryl Grey's** last performance as a regular member of the **Royal Ballet.** For her farewell she danced Odette/Odile in "Swan Lake," and received a tremendous and affectionate reception from the packed audience. Apart from **Fonteyn** and **Markova,** no dancer is better loved by the English public and, beautifully partnered by **Philip Chatfield,** she gave a glowing performance. This was her 1st appearance since her appendectomy, but no one would have guessed it from her flowing dancing. Although she is to return from time to time as a guest artist, her regular presence will be greatly missed by the Royal Ballet.

The **British Contemporary Dance Theatre,** directed by **Hettie Loman,** had a brief season at the Arts Theatre. This is a brave, but unfortunately not very interesting venture. Much the same description would fit a performance of amateur ballet sponsored on May 4 by the **Nat'l Assn. of Ballet Clubs.** Ballet, like knife throwing, is an essentially professional activity, and who, apart from the morbid, would want to see an evening of amateur knife-throwing?

The long awaited film of the **Bolshoi Ballet** by Paul Czinner finally turned up at a swank midnight charity matinee at Festival Hall on May 3. It proved disappointing. Most of it is devoted to a condensed version of "Giselle" which does scant justice to the personality of **Ulanova,** and is so cut as to make cat meat of the most wonderful production of this ballet anyone is likely to see.

Ted Shawn flew into London en route to Copenhagen. On Apr. 10 Ann Hutchinson organized a reception in his honor, attended by many English dance personalities. Other social notes include the marriage of Royal Ballet principal **Doreen Tempest** and **Robert Lunnon** (former dir. of the **Norwegian Nat'l. Ballet,** who is joining the faculty of the **Allegro School** in Chicago), and also the marriage of two Festival Ballet dancers, **Jeanne Nisbet** and **David Scott.**

For vacationers here are some notes on London's summer dance schedule: Royal Ballet at Covent Garden through June 22, reopen Aug. 19-31; Royal Ballet from Sadler's Wells (2nd co.), at Sadler's Wells Theatre July 1-20; Ballet Rambert (immediately prior to their officially sponsored visit to China!) at Sadler's Wells Theatre July 29-Aug. 10; Festival Ballet at Festival Hall July 9-Sept. 7.. Teacher's Course at Royal Ballet School, under Dame Ninette de Valois, July 22-Aug. 3.

Clive Barnes

NEWS FROM FRANCE

On April 17, **Leonide Massine** recreated the "Symphonie Fanastique" at the Paris Opera. It was a third, and new, version of the ballet to Berlioz music, but the decors and costumes were reproduced from the original—and beautiful—ones of Christian Berard. The work makes special demands on the corps de ballet, but in this case did not achieve the desired discipline from it. Among the most interesting scenes were the Ball and the Death March. **Christiane Vaussard** performed the Fugitive Beloved with delicacy; **Youly Algaroff** brought a romantic melancholy to the Musician. In the Scene in the Fields, **Claude Bessy** and **Peter Van Dijk** demonstrated a fine musical sense, and the role of the Jailer was performed with authority by **Alexandre Kalioujny. Claire Motte** again reaffirmed her potential as a future "etoile."

Serge Lifar is preparing "The Road of Light" for Claire Motte and Peter Van Dijk, and he is rehearsing **Yvette Chauvire** and **Michel Renault** in a work with music by Albinoni.

April 28-30 found the Wuppertal Ballets at the Theatre des Nations-Sarah Bernhardt. They performed three works never before seen in France. Although somewhat influenced by German expressionism, this young co. concentrates exclusively on academic dance under the direction of **Erich Walter.** And it prefers contemporary music.

In the repertoire were the parody-ballet, "Jack Pudding," to a score by Hans Werner Henze; a Balanchine style ballet to the Bartok Music for Strings. Celesta, and Percussion; and "Pelleas and Melisande" to a Schoenberg score. Notable were the interpretations of Pelleas and Melisande by **Denise Laumer** and choreographer Erich Walter.

The Choreographers' Academy, composed of **Alevine, Combes, Goube, Lifar, Massine, Mulys, Quinault** and **Tcherkas,** has offered the chair vacated by the late Boris Romanoff to **Vicente Escudero.**

Pierre Lacotte and **Violette Verdy** perform "Giselle" in London this month. And Lacotte is preparing a new show for next winter in Paris.

From July 20 to Aug. 4, groups from Denmark, Poland, Sweden, Germany and Spain will perform in the Fifth International Festival of Dance at Aix-les-Bains.

Modern dancers **Laura Sheleen, Karin Woehner** and **Manja Chmiel** performed April 13 at the American Student Club. They were presented by the Theatre de la Danse Contemporaine. Laura Sheleen goes to Zurich July 21-Aug. 3, to teach at the International Holiday courses.

Marie-Françoise Christout

NEWS FROM DENMARK

The established popularity of **Bournonville's** "Kermesse i Brugge" must be the only reason why the Royal Danish Ballet offered a new production of this "Flemish" ballet on April 17. The result was, as usual, a brilliant success with the audience, which included many children. **Bjornson** as Carlis, and **Kirsten Ralov** and **Margrethe Schanne,** who alternated as his sweetheart, were excellent and very much in style, but the real hero of the occasion was **Svend Erik Jensen,** who once again triumphed in his celebrated part as the vain and foolish Geert who, through the mysterious power of a ring, is adored by all women. **Povl Wessel** did a good job with the part of his equally

(over)

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stupid brother. Unfortunately, the performance was marred by too many exaggerations on the part of one or two dancers in the 2nd line.

On the same night, **Frank Schaufuss** presented his new production of "Swan Lake," after **Harald Lander's** 1938 1-act version. **Mona Vangsaa** as the enchanted princess gave a distinguished performance: **Henning Kronstam** was the very model of a supporting partner, and **Kirsten Simone, Kirsten Petersen** and **Verner Andersen** deserve praise for their excellently danced pas de trois. Both "Swan Lake" and "Kermesse i Brugge" are being inclued in the Ballet Festival May 18-31.

Ted Shawn arrived in Copenhagen in early May and attended ballet performances in Denmark and Sweden. While here, he was honor guest at the **Danish Ballet Club** and delighted the members with a talk on the dance scene in the USA. *Sven Sorgenfrey*

REPORT FROM MEXICO

The 10th anniversary of the **Academia de la Danza Mexicana** was celebrated last month, with **Raul Flores Guerrero,** the current director presiding over the ceremonies. "Tonantzintla" and "El Demagogo" were danced, and presentations were made to outstanding students, along with words of appreciation for the Academia's co-founders, **Guillermina Bravo** and **Ana Merida.** The school continues to grow on the firm base set by **Margarita Mendoza Lopez,** who rescued it from organizational chaos. The official co., **Ballet de Bellas Artes,** continues to move in no particular direction, giving its series of "funciones populares" with no clear-cut plan indicated. The co. has now been divided ,once again, into 3 distinct groups: **Ballet Mexicano,** headed by **Guillermo Arriaga** and Ana Merida; **Ballet Contemporaneo,** directed by **Elena Noriega,** and Guillermina Bravo's **Ballet Nacional.**

Guillermo Keys Arenas has left for Guatemala to teach and to found an "official" co., at the invitation of that country's Ministry of Fine Arts .. . **Xenia Zarina** was presented in concert at the Bellas Artes. She was, as usual, beautifully costumed and completely dedicated. She was assisted by the very promising **Marco Paredes.** *John Fealy*

NEWS FROM PORTUGAL, SPAIN, ITALY

LISBON: **Margarida de Abreu's** Circulo Iniciacao Coreografico will perform June 6, 8 & 9 at the San Carlos Opera. Guest dancers will be **Susanna Egri,** from Italy, and **Norman Thomson,** from Canada. **Miss** Egri's ballet group have recently given a week of perfs. in their home city of Turin.

MADRID: Following their successful long run here, **Antonio & Co.** will appear at the Granada Festival, premiering "Sonatina." Afterward they tour Spain under the auspices of the "Festivals of Spain" organization . . . **Susanna and Jose** are back from a concert tour of No. Europe. In June Jose will teach in Zurich.

BARCELONA: The 4-week season at the Liceo Opera of the **Royal Ballet from Sadler's Wells** was an outstanding success. Particularly interesting was the premiere of the new **Grigorieff** edition of "Les Sylphides." Co. appears for a fortnight in Madrid during June . . . The ballet club headed by **Juan Tena** gave several perfs. at the Calderon, with repertoire ranging from classic to modern.

MILAN: Guests here for the four May showings of "The Prince of the Pagodas" at the La Scala have been **Svetlana Beriosova, David Blair, Julia Farron** and choreographer **John Cranko.** Others in the cast were **Vera Colombo, Carla Fracci** and **Mario Pistoni** . . . The Spanish ballet of **Roberto Ximenez** and **Manolo Vargas** has been packing the Odeon. They tour Italy before beginning a summer season in Spain . . . **Luciana Novaro** is choreographer of "The Blue Vagabond," scheduled for premiere May 17 at the Piccola Scala . . . The **de Cuevas Ballet** has been appearing in Reggio, Bologna, Palermo and Turin, prior to their season in Paris.

GENOA: The 3rd Int'l. Ballet Festival of Genoa-Nervi will include an Int'l. Congress of Dance Critics, the de Cuevas co., the **Paris Opera Ballet, Luisillo and his Spanish Dance Theatre,** and **Markova-Schanne-Chauvire-Fracci** in **Dolin's** "Pas de Quatre." *Luigi Gario*

NEWS FROM LATIN AMERICA

BRAZIL: The 3 programs opening the Teatro Municipal season provided interest only in the presence of guest artists **Nora Kovach** and **Istvan Rabovsky.** The presentation of **Massine** and **Schwezoff** works without the choreographers' supervision did not turn out to be a happy idea . . . **Vaslav Valtchek,** maitre de ballet, who had been working in Brazil for many years, has now established his residence in Uruguay. *Sylvio Wanick-Ribeiro*

CUBA: "Danzas Fantasticas" (Turina) was the most successful item in an interesting program presented by **Ramiro Guerra's Grupo Nacional de Danza.** *Hermann Wilhelm*

CHILE: While the **U. of Chile Ballet** (no longer to be at the Municipal) is preparing for its 1st season in a commercial theatre, the **Sulima Classical Ballet** is being given its big chance. Its municipal subsidy has been considerably increased and, as the co.'s director, **Vadim Sulima,** will be with the de Cuevas Ballet until the end of the year, **Dimitri Rostoff** is being brought from Lima to prepare several ballets. One Argentine dancer has already been brought from Buenos Aires to strengthen the co., and several others may follow. *Hans Ehrmann-Ewart*

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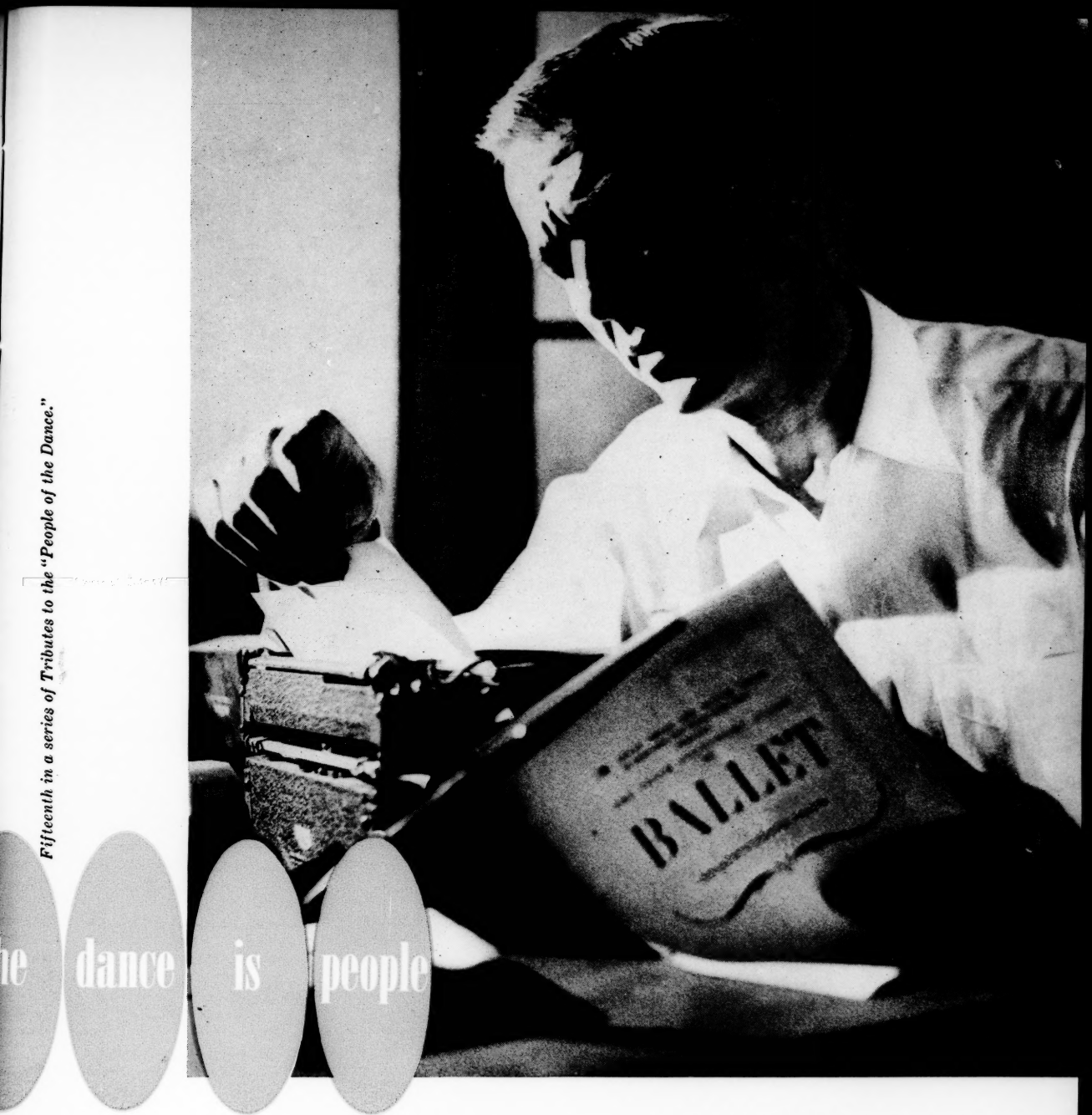

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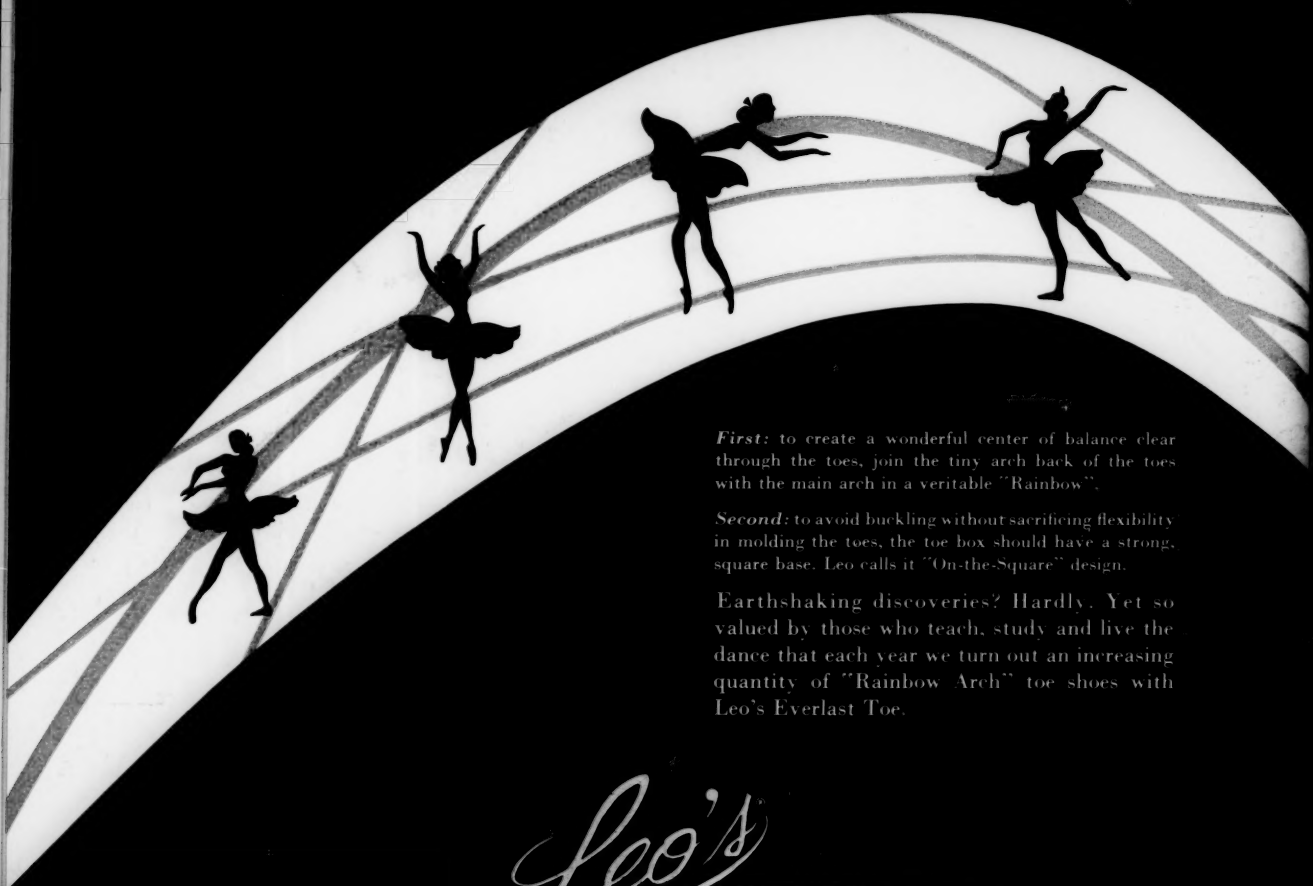

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